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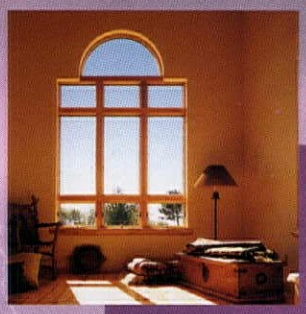
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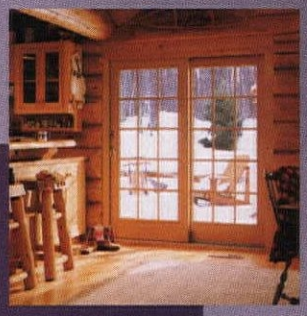


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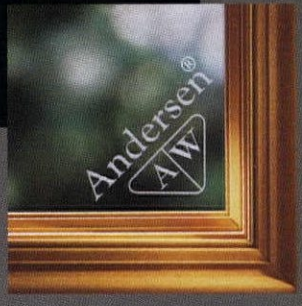
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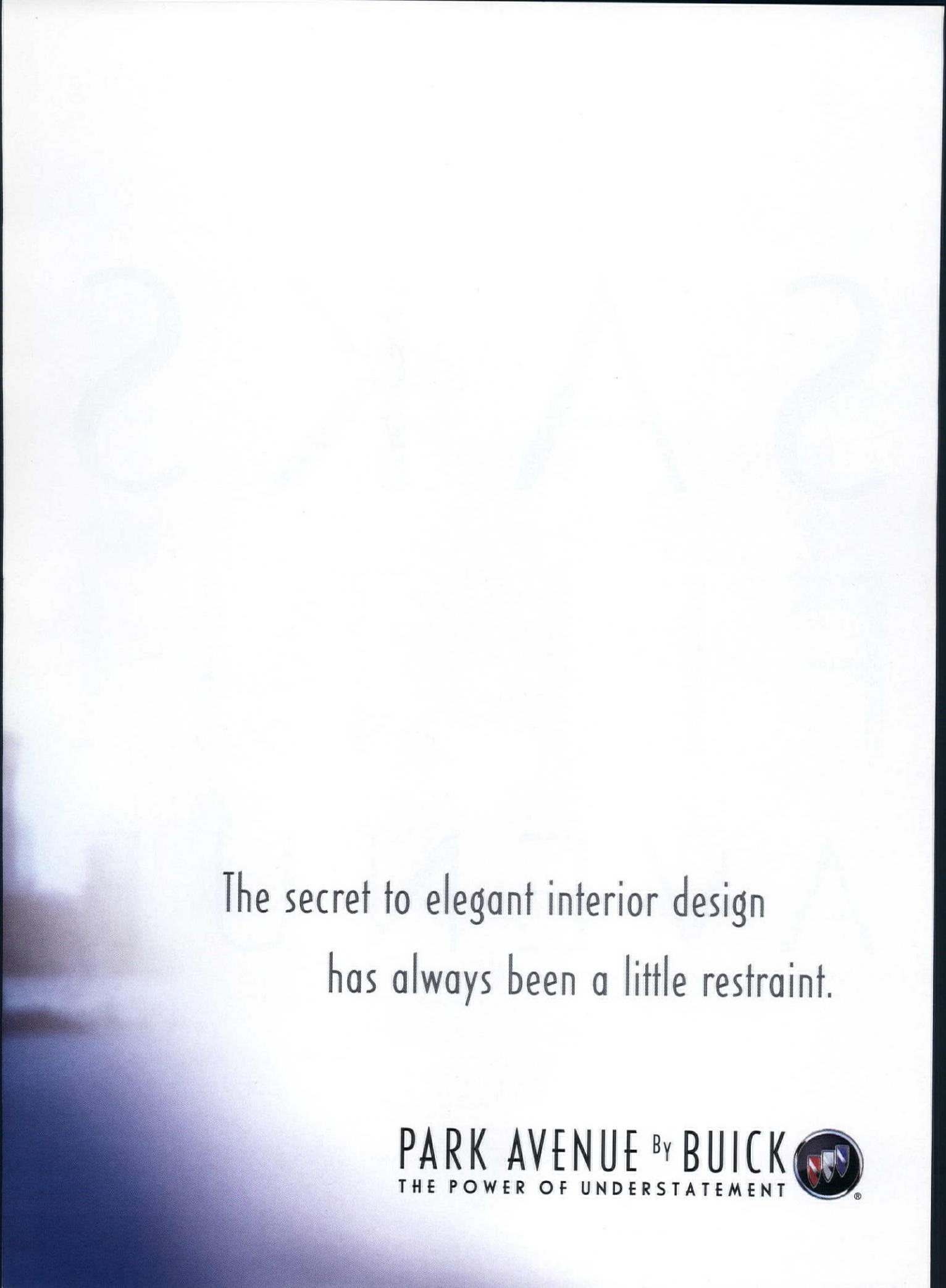


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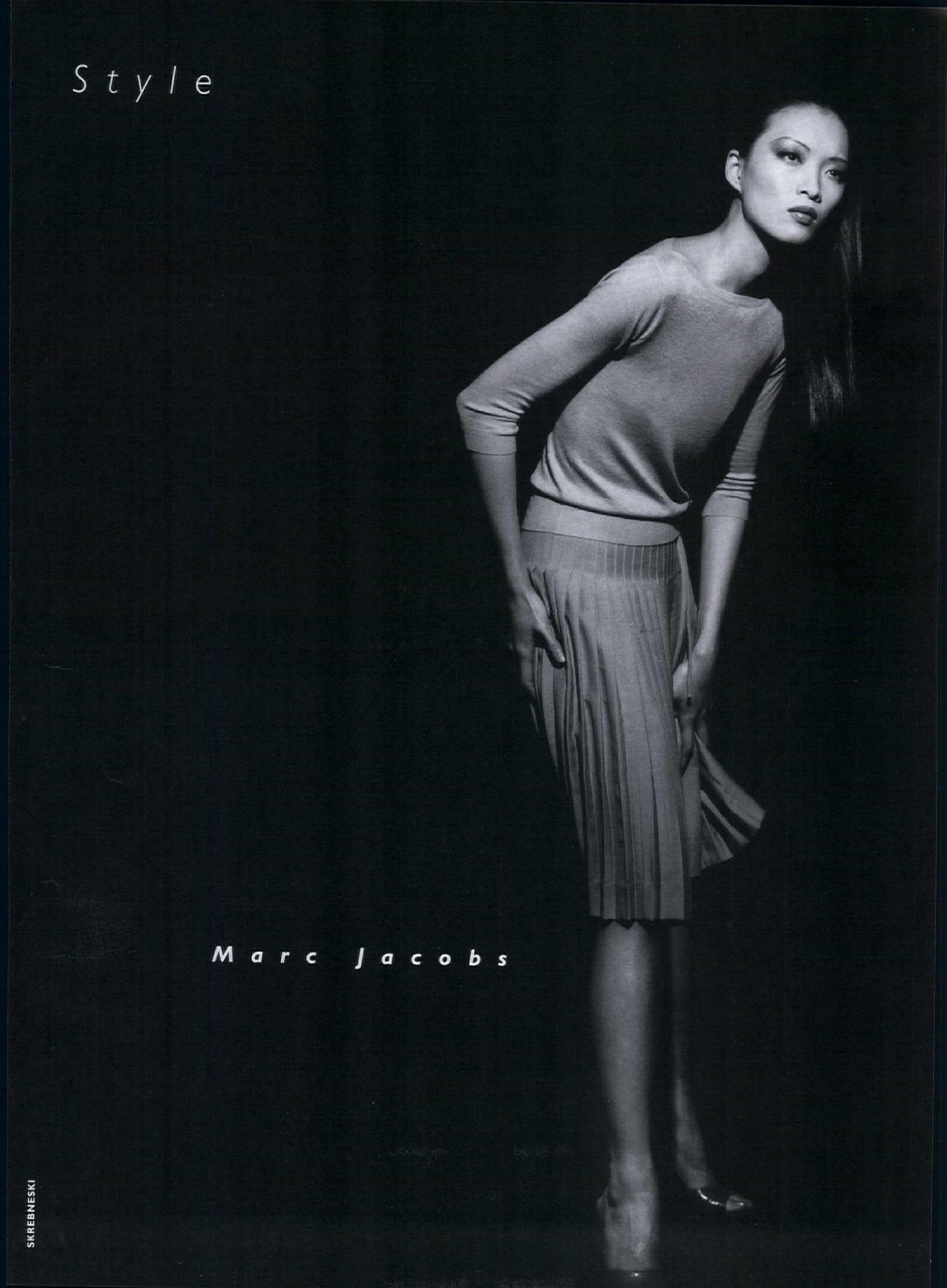

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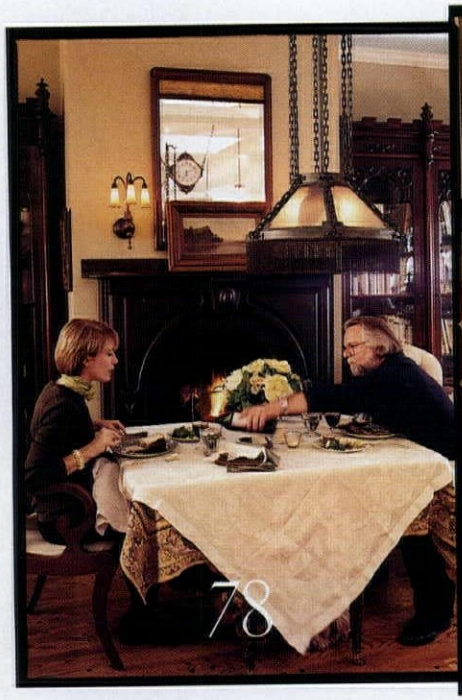
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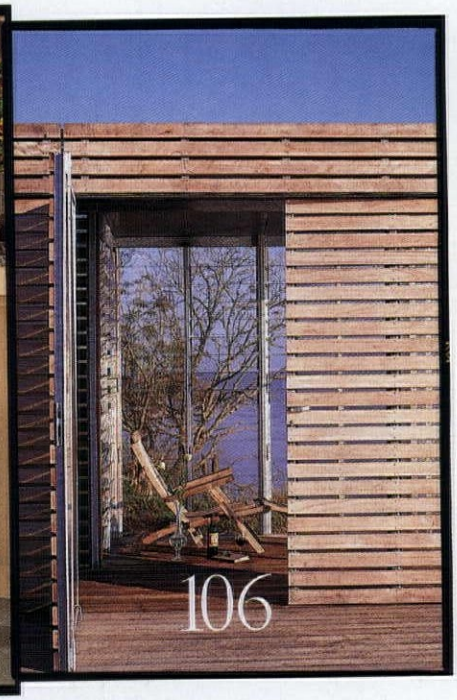
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house

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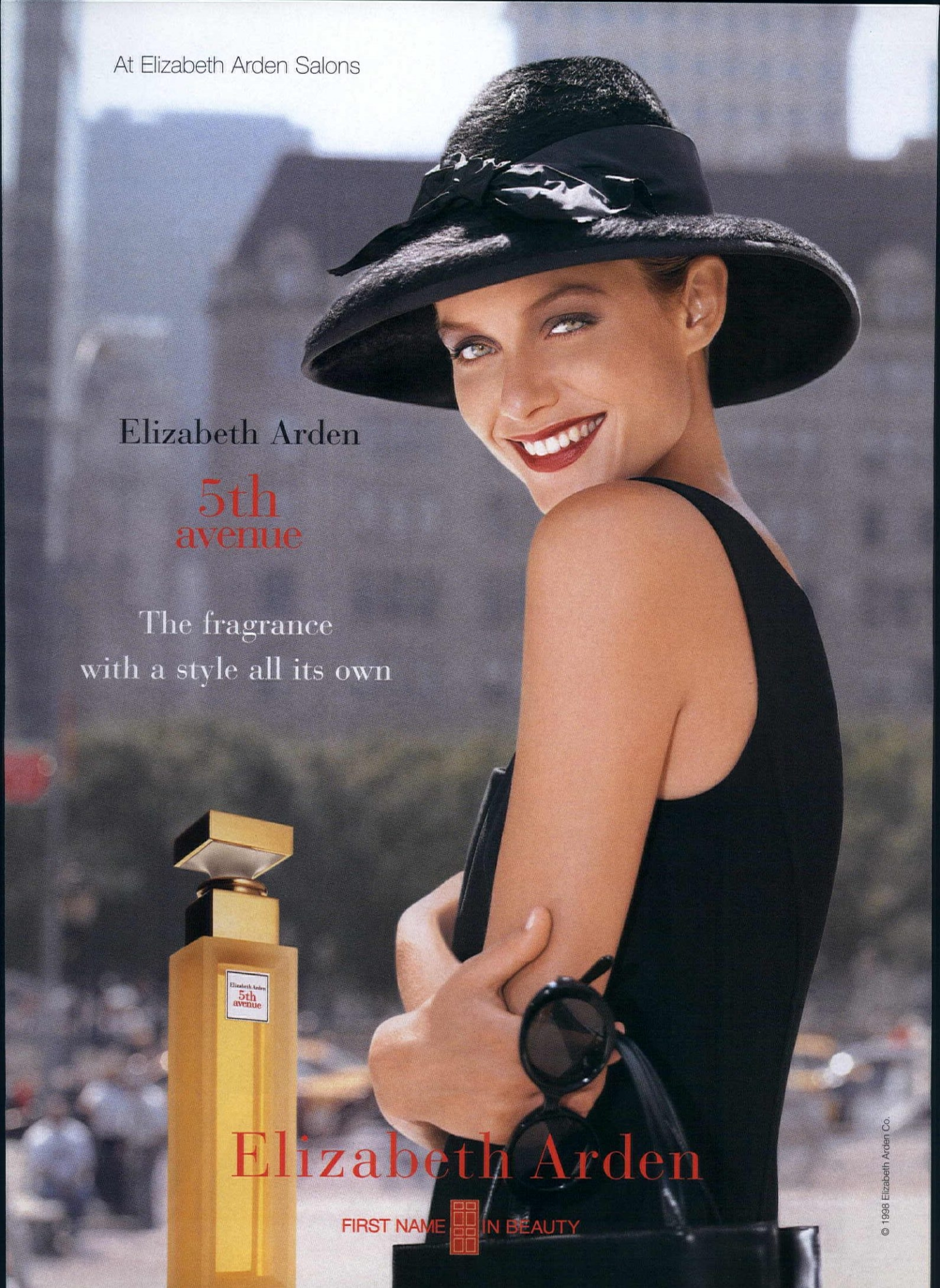
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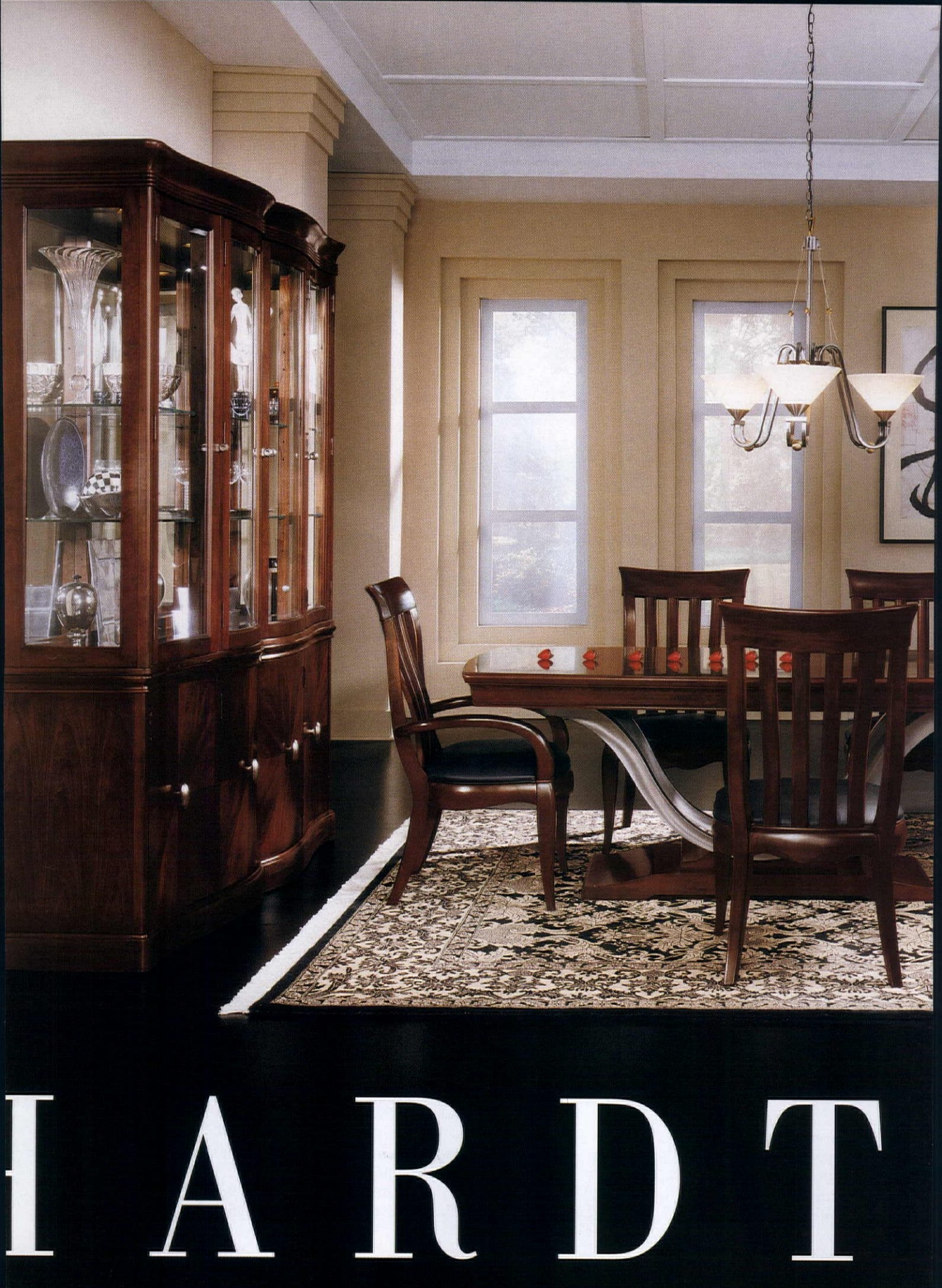
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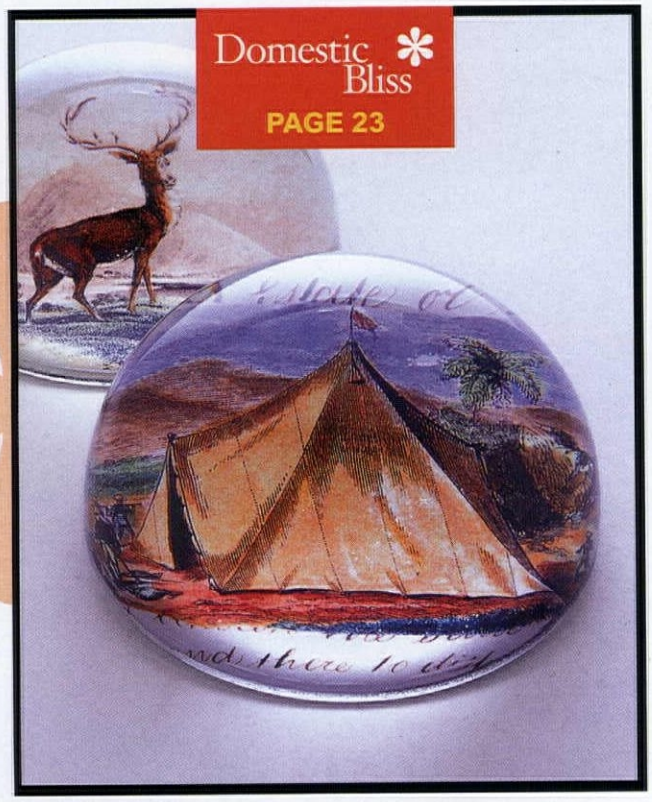
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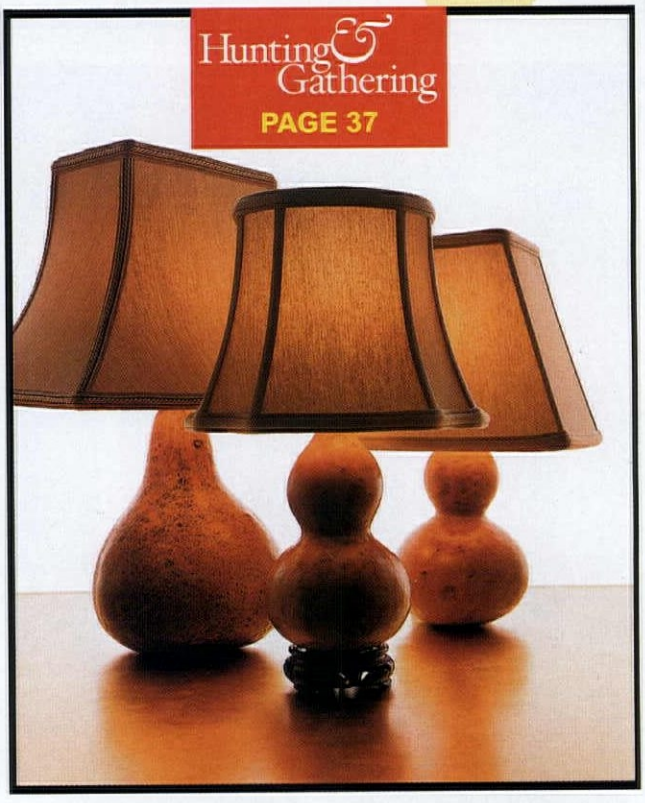
HARDT

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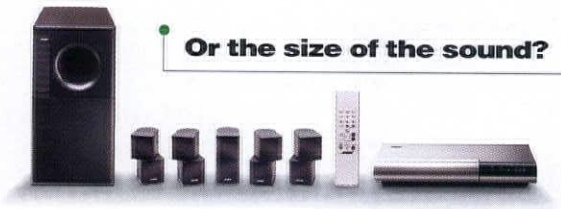
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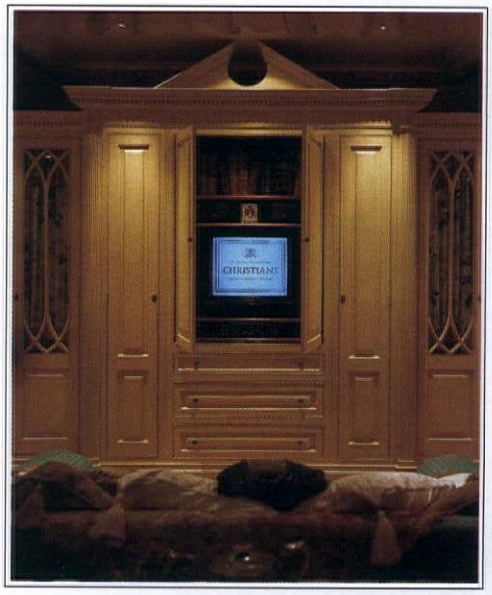
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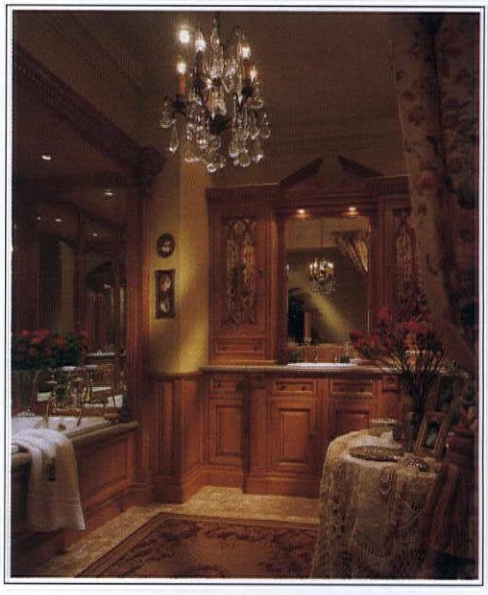
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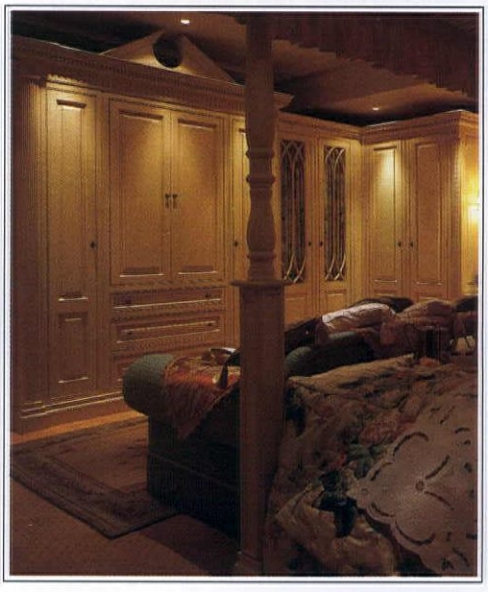
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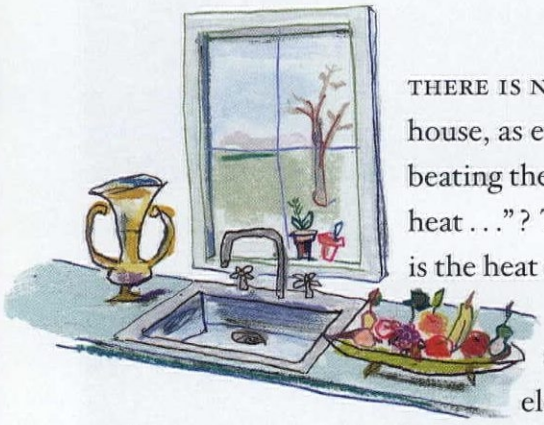
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Bermuda Triangle



THERE IS NOTHING TAME ABOUT A KITCHEN. I'll accept that it is the heart of the house, as everyone likes to say, but only with the proviso that it is a wild heart beating there. That heat we're always hearing about, as in "If you can't stand the heat . . ."? That isn't the heat of a Viking range. What's coming from the kitchen is the heat of emotional experience, and there's no getting out.

Remember when, not long ago, women wanted to be liberated from the kitchen? Now that more men are cooking, and cooking has been elevated to a competitive sport (if not quite an artistic endeavor or a religious experience), that has changed. But once upon a time, the kitchen was where you left your mother when you went off to school and where you found her again at the end of your day. Time was you didn't want to get stuck there, and now you can't find enough time to *be* there. The kitchen was the place for reunion, for planning, for messages, for reminders, the place where a family tore the passing days off the calendar. It is still the town hall of the house, even if our patterns of gathering are different. Think of how weekends can revolve around the kitchen, how parties drift in and out of it, and how many important conversations happen there.

For countless families, the kitchen is the forum for impassioned argument, or worse. You notice how often it's really one person's kitchen—even if two or more use it? Buried under the words of any kitchen fight is that dance to take control of the magic triangle—the pathway from stove to refrigerator to sink—to maneuver into position, like a sailboat in a regatta or a squash player on a court, and to command what becomes an unholy vortex. What a terrifying place to fight, with all those weapons lying about. But I can see how all the activity of sorting or scrambling or chopping or beating lays a nice rhythmic line as a counterpoint to the words, forcing everyone to pause and take the measure of something besides the conversation. Allow to cool. If you are lucky, some delicious alchemy takes away the sting of tearful talk.

And yes, there is that comfort in food. When I was a teenager, my mother let me enroll in a bread-baking course. It was an act of unprecedented leniency; I guess it was the seventies, too. But I will never find a better therapy than kneading and punching dough and watching it rise again. The yeastiness of fun. My eating habits are disgraceful, but I rigorously defend the virtue of a chocolate soufflé for dinner (think about it: protein, a nice little sugar lift at the end of the day. Why bother with the rest of the meal?). And if it is sleeplessly late and the house feels dark and too quiet and hollow, nothing beats a bowl of Cream of Wheat, accompanied by the friendly thrum of the refrigerator. A nice place to be lonely.

But if you can navigate the Bermuda Triangle, a kitchen is a great place for company. I'm suspicious, now, of those who must always cook alone. There's nothing merrier—or sweeter, or sexier—than that domestic minuet around a recipe. Just think of the movies: *Big Night*. Or *Like Water for Chocolate*—now, there's kitchen magic. I believe in it. I'm no longer embarrassed to admit that up until fairly recently, I thought the flashing neon signs on the fleshpots of 42nd Street said "Hot! Hot! Hot! Live! (rhymes with 'give') Live! Live!" Okay, I know now that "Live" rhymes with "dive." But I like it better the wrong way; it's the right idea. So let's dish out saucy praise for that place of crazy salads, spicy endearments, whispering soufflés, sweet meats, tender loins, and sticky fingers. That whirring, blending, mixed-up, soul-stirring, juice-dripping, hot-hearted room.



Dominique Browning, EDITOR

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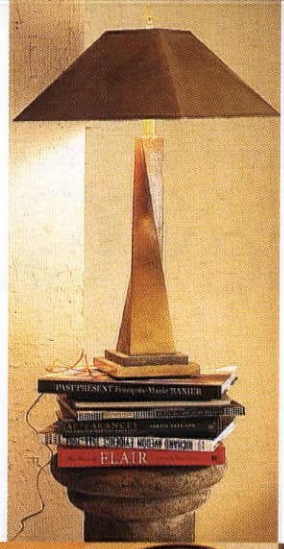
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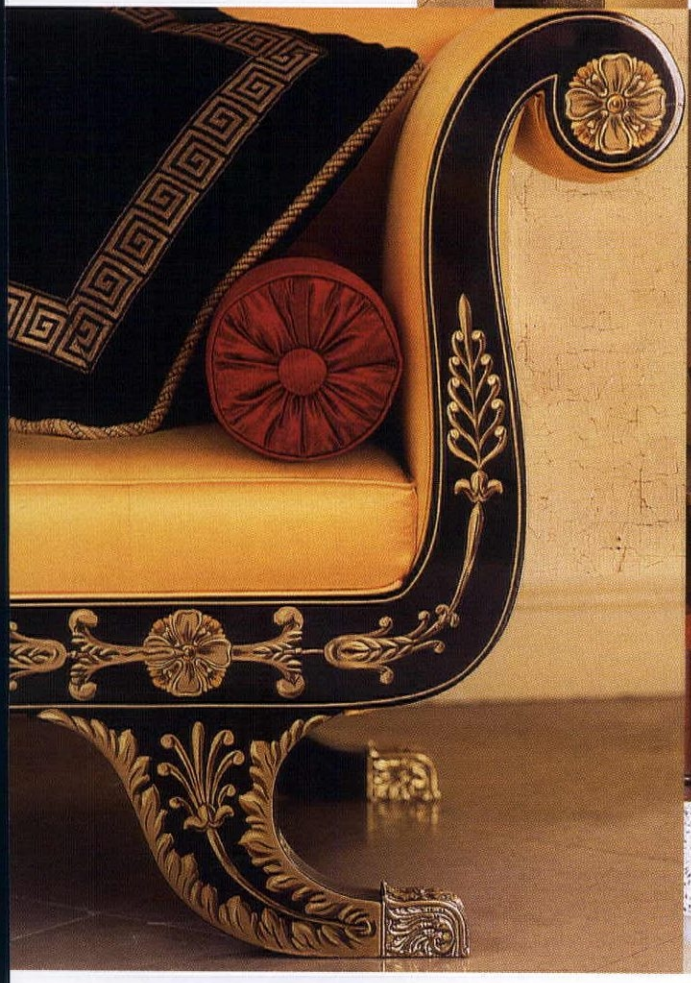
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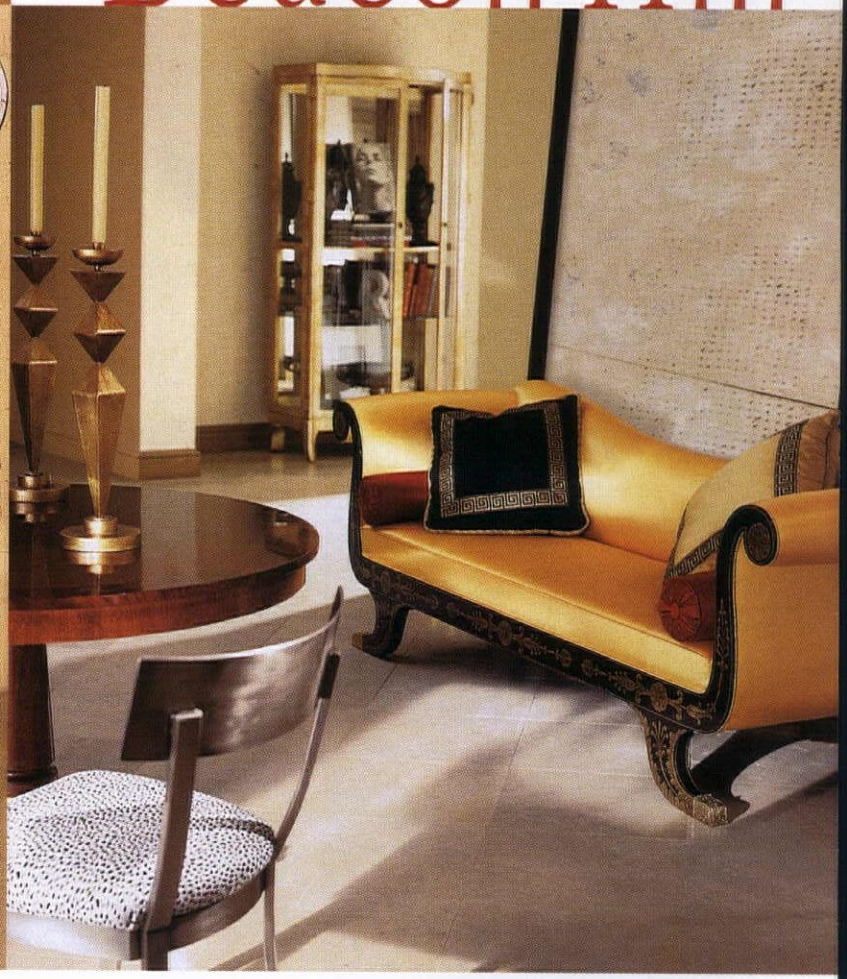
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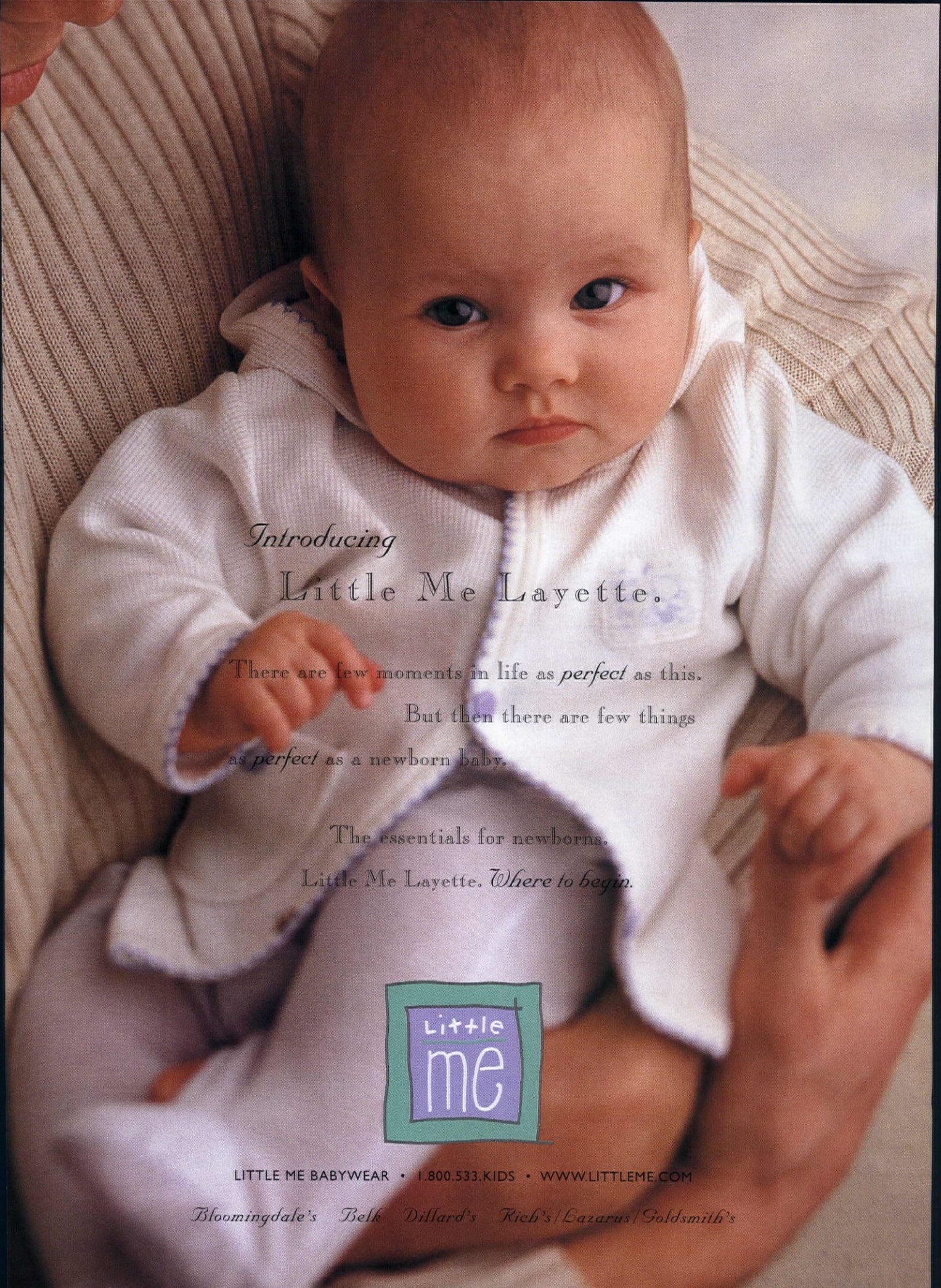
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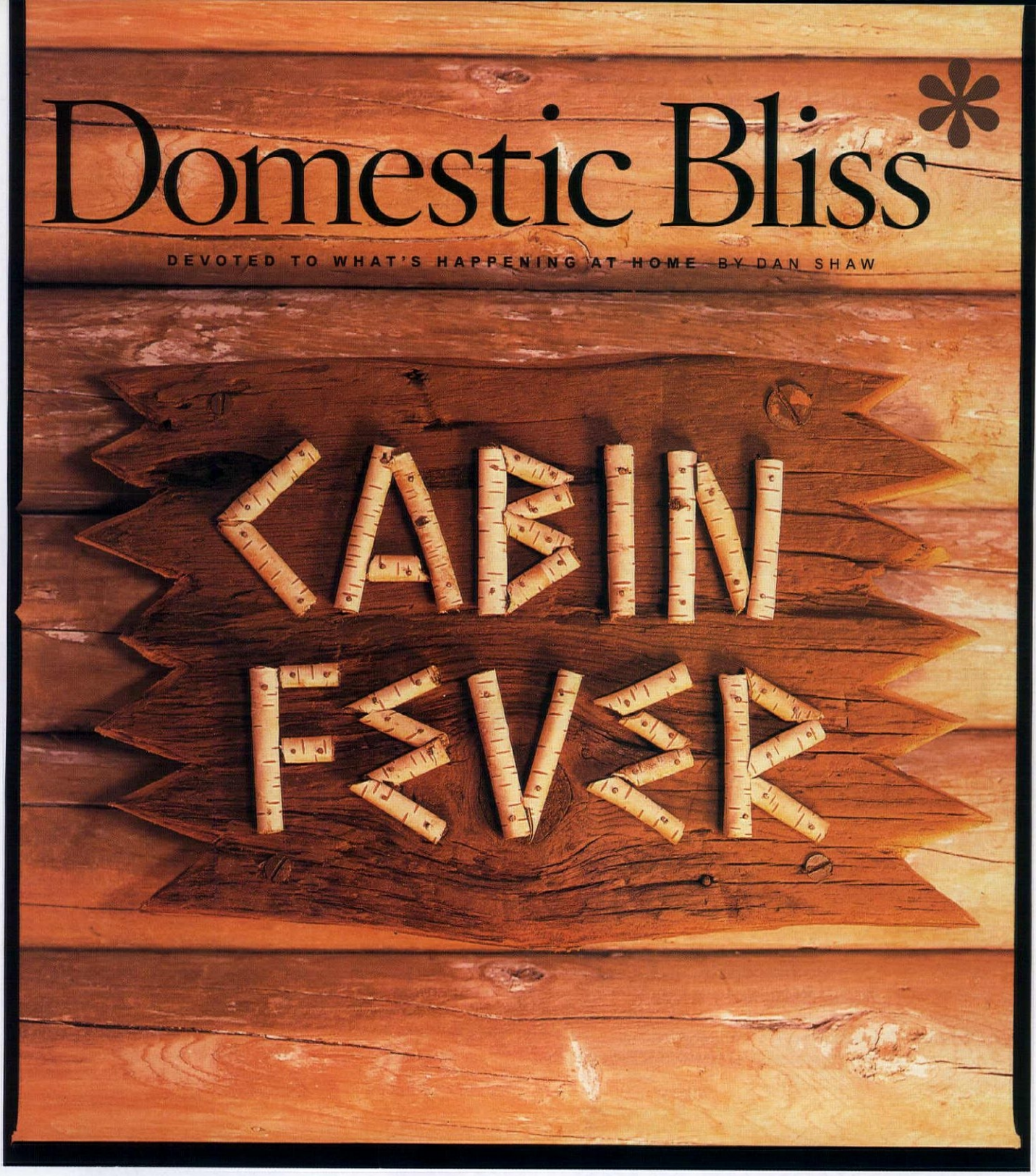
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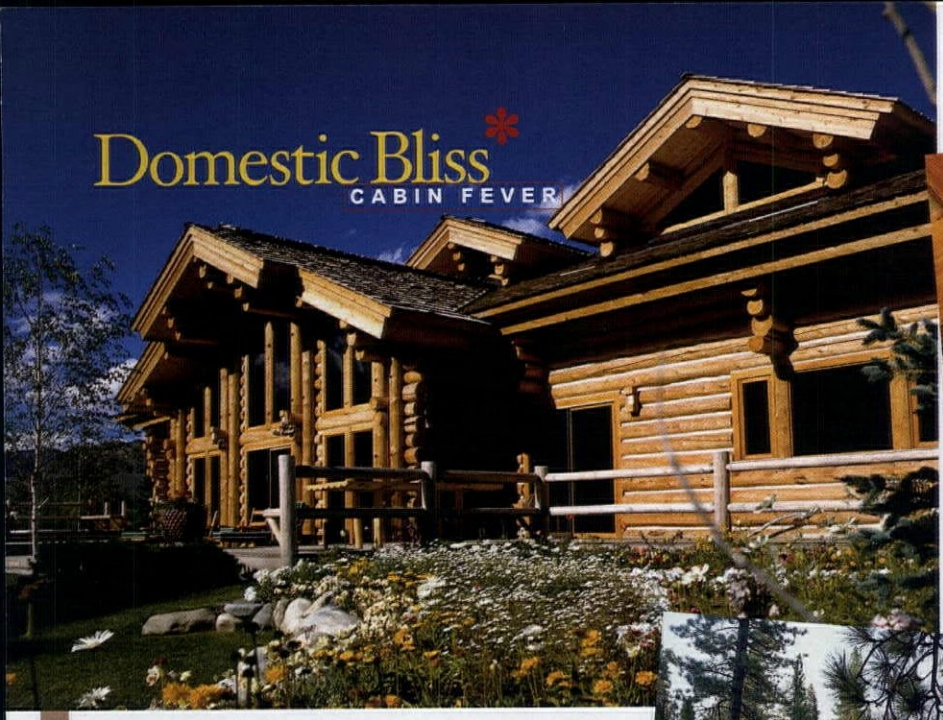
Domestic Bliss*

DEVOTED TO WHAT'S HAPPENING AT HOME BY DAN SHAW

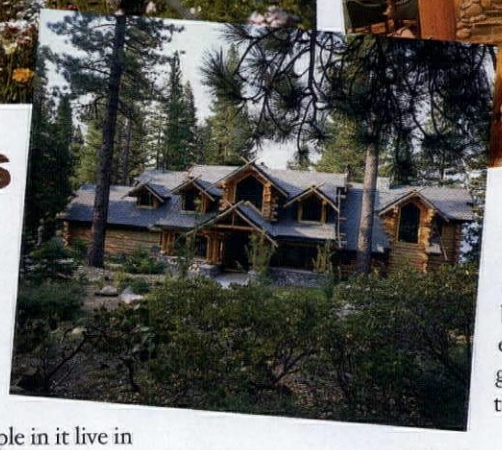


CABIN FEVER. JEFF SMITH. PHOTOGRAPH: LAURIE LAMBRECHT

A **cozy log home** is an ideal year-round **retreat** from the high-pressure, high-tech world. An **icon of American design**, the log cabin has become **luxurious**, and so have some of the furnishings for it—from rustic twig sofas to wood-burning stoves. Also this month, **inspiration for home decorating** at hotels, **Valentine's chocolates** through the mail, the intellectual cabinet designer, and a novel way of growing herbs with **The 20-Minute Gardener.**







timber mansions

Be they never so humble, log homes are getting glam

In rags-to-riches stories, the log cabin traditionally signifies humble beginnings. Today, however, a log home is just as likely to symbolize financial and professional success.

"I just got the new *Forbes 400*, and a lot of the people in it live in our homes," says Ken Thuerbach, owner of Alpine Log Homes, a Victor, Montana, company that produces and designs one-of-a-kind log-cabin houses, above, that can cost several million dollars. "When I grew up, a second home was often a little cabin in the woods, but we don't really do second homes. We deal in multiple residences."

The allure of the log-home lifestyle is elementary. "As the world gets more high-tech, people need more high-touch experiences," says Thuerbach, who appreciates the irony of the log-cabin mansion. "Even though these houses are rustic, they sometimes have indoor swimming pools and home theaters. And when they are built in resort areas, they are often being used year-round because of fax machines, the Internet, and private jets."

The tycoons who build 15,000-square-foot log homes today have much in common with the industrialists who built the great camps in the Adirondacks at the turn of the century. "We're designing a lot of these homes as family compounds," Thuerbach says. "Some people are endowing them for the next generation or putting them in trust for the grandchildren."

It was his fear that the craft of log-cabin construction might disappear in his grandchildren's lifetimes that spurred Thuerbach to buy Alpine in 1974, shortly after he graduated from Harvard Business School. He reorganized operations so that every Alpine home is now designed and preassembled in Montana. It is then trucked to the customer's home site, where a local contractor puts the house together (with help from an Alpine representative) and adds non-log items like windows and fireplaces.

Thuerbach claims Alpine's logs are the best in the business. They're ten to sixteen inches wide and come from lodgepole pines, which, he says, "were used for tepee poles." And Alpine harvests only standing dead trees. "We've never cut a live tree," Thuerbach says proudly—one reason the company produces only about a hundred homes a year. It's also the reason that to have Alpine build your house, you have to join a waiting list.

NINE OUT OF TEN LOG HOMES BUILT TODAY ARE PRIMARY RESIDENCES

INSIDER TRADING

rustic design branches out

Nobody knows better than Ralph Lauren that ersatz style can be as satisfying as its inspiration. So it's not surprising that Lauren is a fan of the La Lune Collection, a Milwaukee company that produces handmade rustic furniture in six hundred styles. Sold at decorator showrooms, everything in the collection is custom-made. "When we get an order, our people go out to pick the woods they need from swamps and forests," says Mario Costantini, owner of La Lune. Like antique twig furniture, the La Lune Collection is made from green wood, which can be bent into dramatic shapes. But unlike the old stuff, which dried naturally, La Lune furniture is kiln-dried. "That's why our chairs are more stable and comfortable than their predecessors," says Costantini.



La Lune's club chair

TOP FROM LEFT: KEN REDDING, BOB BROWN, DAN COFFEY. BOTTOM: SCOTT DRICKEY

THE TYPICAL 1990s LOG HOME HAS MORE THAN 2,200 SQUARE FEET, COMPARED TO 1,100 SQUARE FEET FIFTEEN YEARS AGO

NEIMAN MARCUS
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CABIN FEVER

the memory merchant





Mickey Kelly thinks of her customers as "kindred spirits." They feel, as she does, that "a cabin is really a state of mind." They don't think such a sentiment or her five-year-old catalogue, Whispering Pines, Things for the Cabin, is in any way hokey. They enthusiastically order items like fleece throws embroidered with pinecones, mirrors framed in twig mosaics, Smokey the Bear blankets, and chocolates shaped like canoes and lanterns.

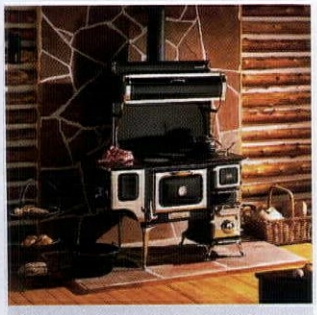
"The people who respond to this concept have a memory of some cabin they went to as a child which they are trying to capture," says Kelly, who lives in Connecticut and spends summers with her own children at her mother's cabin in Wisconsin, just as she did as a little girl growing up in Chicago. "But it doesn't matter whether you're from the Midwest or the East, whether you spent summers in the mountains or at the shore; it's really about a feeling." Indeed, urbanites in New York and California are a strong customer base for the catalogue.

"They're mainly buying for their second homes," says Kelly, who isn't quite sure how big Whispering Pines can get. "As long as people keep ordering, we'll keep growing," she says. "Look how big L. L. Bean has become."



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MORE THAN 420 LOG-HOME PRODUCERS NATIONWIDE BUILD UPWARD OF 23,000 LOG HOMES ANNUALLY



home on the range

"Wood-burning cookstoves are perfect for log-cabin homes," says Brad Michael, president of Heartland Appliances, a Canadian company whose porcelain-finished stoves can be fueled by electricity, natural gas, or wood. Based on a Canadian stove from the 1920s, the best-seller is the 48-inch model with six gas burners and an electric oven. But the wood-burning model—which can simultaneously roast a turkey, heat an 1,800-square-foot house, and be connected to the well for hot water—is the sentimental favorite.

long live lincoln logs

1809 Abraham Lincoln is born in a one-room log cabin on Nolin Creek in Kentucky.

1916 While in Tokyo with his father, architect Frank Lloyd Wright, for the construction of the Imperial Palace Hotel, fourteen-year-old John Lloyd Wright watches workmen move huge timbers into place. Observing the technique gives the young Wright the inspiration for Lincoln Logs.

1920 John Lloyd Wright begins manufacturing and selling Lincoln Logs.

1924 Lincoln Logs are exhibited at the American International Toy Fair and spawn a slew of short-lived imitations.

1943 Playskool acquires Lincoln Logs from John Lloyd Wright. The toys appear in the Montgomery Ward Christmas catalogue.

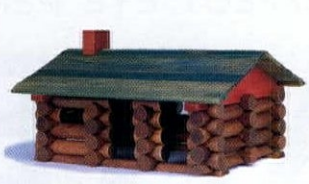
1991 Lincoln Logs celebrates its 75th anniversary and the production of more than 100 million sets.

1993 Playskool unveils new, updated Lincoln Logs featuring a light wood stain for a "more contemporary look." Plastic roofs replace wood slats.

1993 Roy Toy, based in Machias, Maine, introduces three Log Building Sets. The American-made pine kits—reissues of a local family's designs from the 1930s—feature interlocking dark-brown planks and green wood-slat roofs. Since then, the company has sold 300,000 sets.

1996 Playskool reintroduces the traditional dark-rosewood-colored logs with a commemorative 80th Anniversary Frontier Town Playset complete with plastic figurines and canoes.

1997 Garnet Hill features a Lincoln Log cabin on the cover of its winter catalogue.



Lincoln Log cabin circa 1958



Vintage can circa 1962



Roy Toy's version, 1994



Light Lincoln Logs, 1997

TOP: NORMAN; LINCOLN LOGS, FROM LEFT: MUSEUM OF THE CITY OF NEW YORK (PRIVATE COLLECTION); COURTESY PLAYSKOOL; COURTESY GARNET HILL; COURTESY THE NATIONAL ASSOCIATION OF HOME BUILDERS

RESALE AND APPRECIATION VALUES OF LOG HOMES EXCEED THOSE OF CONVENTIONAL SINGLE-FAMILY DETACHED HOUSES BY MORE THAN 15 PERCENT

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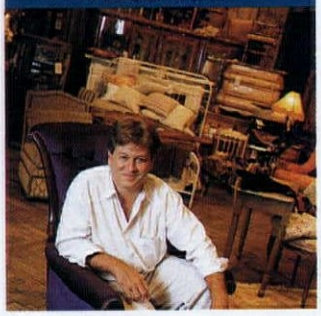
a minimalist confronts clutter

Shock, I'm in shock," John Pawson exclaimed, approaching the front door of ABC Carpet & Home with mock trepidation. It did seem absurd: minimalism's mastermind visiting Manhattan's Temple of Too Much.

But Pawson—the English architect behind the monastic Calvin Klein store on Madison Avenue in New York; the author of *Minimum*, a coffee-table manifesto on simplicity; and the man who avoids art and knickknacks in his London home—is not without irony. He had heard wondrous talk of the international wares at ABC Carpet & Home, and so he ventured across the threshold, only to be instantly blinded by the flickering lights of a thousand chandeliers.

"It's dripping, isn't it?" he said, his eyes recovering as he took in the store's bounty. "Dripping from the eaves."

FIELD TRIP



Architect John Pawson at ABC Carpet & Home in Manhattan

Pawson soldiered on, past the antique mahogany furniture (from England, no less), the velvet pillows, Tibetan prayer flags, and Indonesian plantation chairs. He fingered a marble fig. His mood darkened. "I don't like things," he said, his arms crossed, as he sullenly wandered through a section filled with Chinese lacquered chests. "I think owning things is a responsibility and a pressure."

But then he spotted some dominoes. "I have dominoes," he admitted. He liked a Tibetan pitchfork, an understated ceramic bowl, and a rustic stool from a grammar school in China. "These things are great," he murmured. "I could spend time here."

Was he converted? The jury is still out. "I have not recovered from the ordeal," he said two weeks later in a fax from his London office.

—INGRID ABRAMOVITCH



FINDERS KEEPERS

wash&dry

Legendary industrial designer Morison Cousins has gentrified Tupperware since joining the company in 1991. The ergonomic ComfortClean Squeegee ($7.99) exemplifies the ethos under his direction. "It really is a lovely piece of sculpture," he says. It's also a chic way to clean windows.

CONSPICUOUS CONSUMPTION

candles made to measure

All candlesticks are not created equal. Not every candleholder was designed to be used with standard tapers measuring ⅞ of an inch in diameter. So Susan Colley, who opened Covington Candle on New York's Upper East Side last year, carries tapers in six sizes ranging from ¼ inch to 1¼ inches in diameter. "My goal was to have a shop with every candle anyone could want," says Colley, whose candles come in thirty colors. And because people are increasingly particular about their pillars, she accepts custom orders, which has made her shop popular with decorators. "Rooms aren't complete without candles," she says.





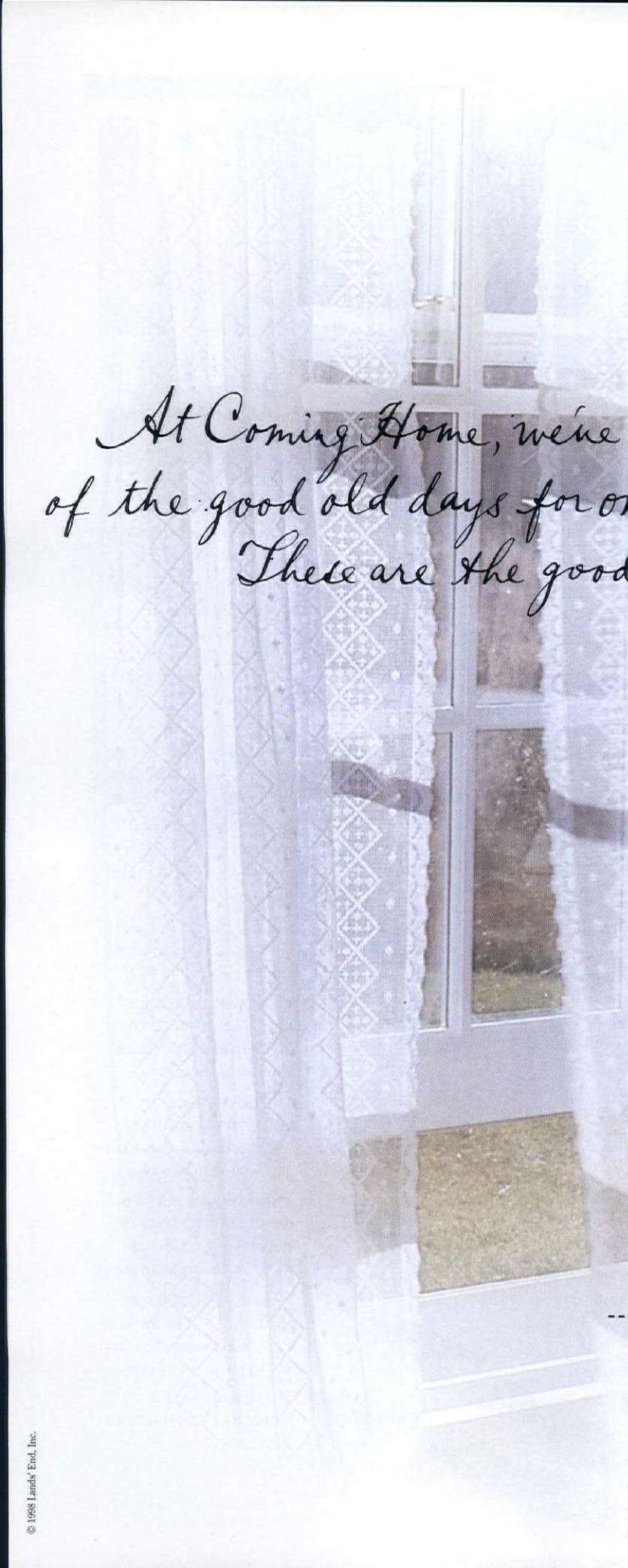
Albion owners Jason, Jennifer, and mother, Mera Rubell

sun, fun, and slipcovers

Sitting pretty at miami beach's albion hotel

Miami's Albion is a family hotel—the family being Jennifer and Jason Rubell, whose uncle was Studio 54's Steve Rubell. When architect Carlos Zapata—who renovated the Albion last year—suggested an iridescent fabric for indoor and outdoor use, their mother, Mera, got involved. "She poured ketchup and turkey grease on it to make sure it was stain-resistant," says Jennifer. "It washed right out." Now the fabric, Ellipse by Zax Inc., glimmers in the South Beach sun. —IA

STILL LIFES: NORMAN; TOP: CHERRY KIM; BOTTOM: BURK UZZLE



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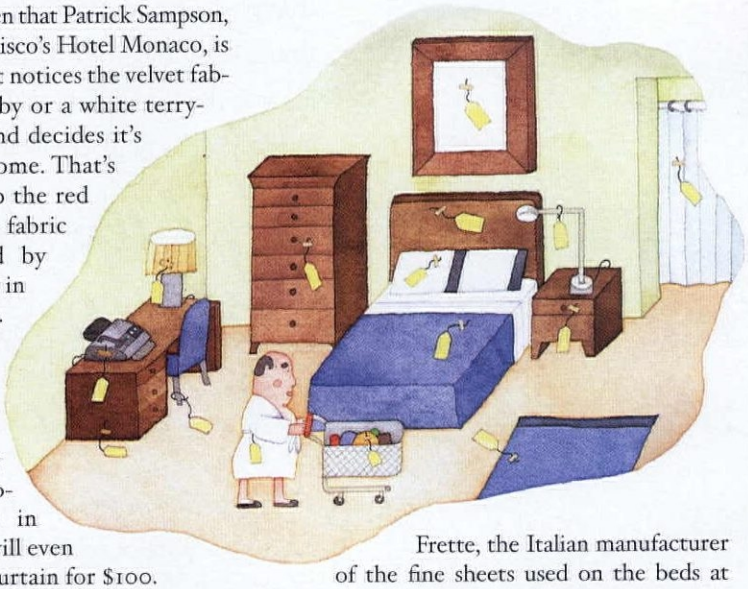
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Domestic Bliss

beyond bathrobes

Hotel guests check out with the furniture and fabrics



It has happened so often that Patrick Sampson, manager of San Francisco's Hotel Monaco, is now prepared. A guest notices the velvet fabric on a sofa in the lobby or a white terry-cloth shower curtain and decides it's just what's missing at home. That's when Sampson turns to the red binder that lists every fabric and paint color used by designer Cheryl Rowley in decorating the Monaco. If guests must know the exact shade of off-white used to paint their suite, Sampson can consult the binder and reply, "Frazee's Lo-Glo Interior Acrylic in Eggshell Enamel." He will even sell guests the shower curtain for $100.

In hotels, the generic corporate look is out; rooms styled to feel more like homes are in. So it's logical that more and more people want their homes to resemble hotels.

Some guests hope to re-create the restful feeling they had while on vacation. "It started with the beds, which we have custom-made in California," says Janet Gay Freed, who designed the Post Ranch Inn in Big Sur, California. "Then we got requests for the denim bedspreads. Pretty soon it was every detail, including the soap." The next step was inevitable: a Post Ranch catalogue. "We have people who buy the pillows, even the ice buckets. They write me, 'Now that we've purchased everything in the room, we can feel like we're back at the ocean.' "

Frette, the Italian manufacturer of the fine sheets used on the beds at hotels such as the Pierre and Waldorf-Astoria in New York, received so many calls from American hotel guests that six years ago the company decided to offer "hotel sheets" through the Chambers catalogue. Fabrizio Biasiolo, Frette's New York–based vice president, says he had trouble convincing his bosses in Italy that sales of the firm's more expensive retail line would not be diminished by the hotel version, which costs about $300. But the Hotel Collection became a Chambers best-seller and is now also sold at stores like Portico.

So why settle for a tiny bottle of shampoo when you can order a sink by Philippe Starck for Duravit that is similar to those in Miami's Delano hotel? Well, the shampoo is free; the sink will cost you. —INGRID ABRAMOVITCH

sweet deliverance



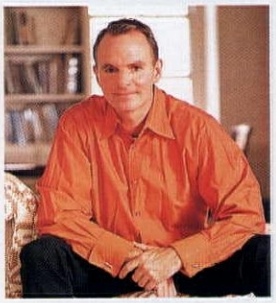
On Valentine's Day, make your love swoon from sensual overload. Delivered by airmail, these pure, rich, intense delicacies pierce the hearts of men and women alike: From New York, there's La Maison du Chocolat's celebrated ganache and pralines, left. To cigar lovers or tobacco intolerants, send handmade chocolate, right, from L. A. Burdick, of Walpole, New Hampshire. Or try anything from Bernachon's of France, which *H & G*'s food editor, Lora Zarubin, admits is the love of her life.



Above: Bernachon's festive *tablette à la mendiante*, the "beggar" chocolate bar



HOUSE RULES



NAME Greg Jordan

RÉSUMÉ New York interior designer whose clients include socialites Blaine Trump and Elizabeth Johnson.

MY HOME IS A tiny apartment in a prewar building on Central Park West.

MY CURRENT PROJECTS ARE A penthouse in Key Biscayne, FL; a colonial in Old Westbury, NY; a Hollywood house in Malibu, CA.

THE FIRST THING I DO WHEN I WAKE UP IS Turn on the news, get dressed, and go to the gym.

I CAN'T GO TO SLEEP WITHOUT *The Tonight Show with Jay Leno* and *Politically Incorrect*.

I SLEEP ONLY ON Cotton-and-linen sheets in a very cold room.

MY REFRIGERATOR IS ALWAYS STOCKED WITH Diet Pepsi, Evian, salsa, and mango sorbet.

THE LAST PIECE OF FURNITURE I BOUGHT WAS A 19th-century Irish sideboard painted black.

THE WORK OF ART I'D MOST LIKE TO OWN IS Anything by Ellsworth Kelly or Robert Motherwell.

THE BEST VIEW IN MY HOUSE IS FROM My bathtub—you can see the lights of Tavern on the Green.

A HOUSE IS NOT A HOME UNLESS It is filled with books.

TOP: DAVID BARRY; BOTTOM: MARY ELLEN BARTLEY; ILLUSTRATION: JOHN SEGAL

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NEW VISIONS

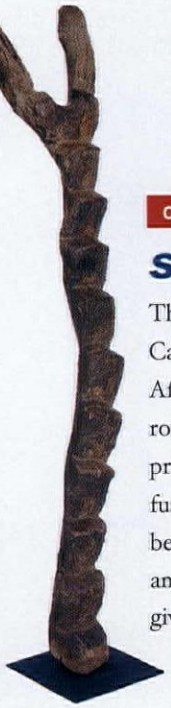


Weinberger with his furniture at Barry Friedman Ltd.

genius of geometry

Investment banker Ed Weinberger designs modern furniture with a new angle

If Ed Weinberger weren't so cerebral, his furniture wouldn't be so beautiful. A geometry teacher turned New York investment banker, Weinberger designs meticulously constructed desks, chairs, and tables reminiscent of work by modernist designers such as Gerrit Rietveld, Josef Hoffmann, and Charles Rennie Mackintosh. He uses phrases like "Euclidean harmonics," "cubist constructivist," and "geometric extravagance" to describe his work. All of the furniture, including a three-legged desk, is intentionally awkward-looking. "Every piece is meant to have an off-putting character," he says mischievously. "They violate almost every principle of established furniture construction, while requiring the most traditional woodworking skills pushed to an exquisite degree." He relies on New Hampshire craftsman Scott Schmidt to realize his vision. "It's a ruthless challenge for a cabinetmaker," says Weinberger, who believes his furniture is intellectually challenging too. "It requires you to reflect on the geometry of everyday life."

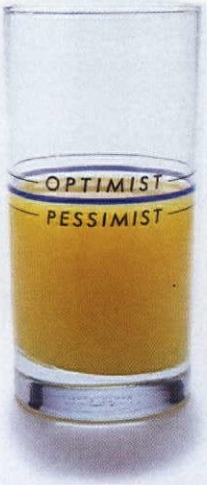


CLICHÉ ALERT

social climber

They are the ultimate found object. Carved from trees and once used by African women to carry grain to their roofs for drying, these ladders are as primitive as they are modern. As fusion decorating takes off, they have become an unlikely status symbol and an easy (but not inexpensive) way to give any room a multicultural mood.

half 'n' half



Dishes and glassware that are meant to be witty usually aren't, but Jane Timberlake's are different. A graphic designer and former executive at Esprit, she started the A-1 Product Co. three years ago with Wild Mannered dinnerware—five-piece place settings with dining instructions on each plate, bowl, and mug. "The soup bowl has hard-core etiquette, such as 'If there are two spoons at your place setting, the larger is used for eating soup or broth,' " Timberlake says. Now she makes an array of clever designs for the table, including the Half-Glass, above. She's proud that her work has gotten her into galleries around the world—albeit through the side door. "My very best customers are museum shops," she says.

DESIGN SPEAK

what's the occasion?



Baker Knapp & Tubbs mahogany table, $2,578

In his influential 1803 *Cabinet Dictionary,* Thomas Sheraton defined an occasional table as a table concealing a chessboard, with drawers. Today the term describes *any* small table used as necessity demands, on occasion (but, alas, requiring none of the ingenuity of Sheraton's example). There is only one absolute for occasional tables: they must be portable, though the concept is not as modern as it sounds. "All tables used to be more occasional than they are now," says Deborah Shinn, an assistant curator at the Cooper-Hewitt, National Design Museum. "The dining table was not a stationary object until the end of the eighteenth century." —GOLI MALEKI

PORTRAIT: LEN IRISH; TOP RIGHT: DAVIES + STARR; BOTTOM AND MIDDLE: NORMAN

For all Sources, see back of book.

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herbal remedies

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Tom hates houseplants because he knows they could be attractive if he were a better indoor gardener. Marty hates them because they are horticultural Trojan horses. Some expert assures him that *this* one is "practically maintenance-free." So he lets it in the door only to discover that, like all plants, it requires watering. And fertilization. And periodic repotting, dosing with insecticides, constant misting, and a daily 180-degree spin so that it doesn't grow toward the light and develop a Quasimodo profile, which looks cute in a Disney movie but not so good in the living room.

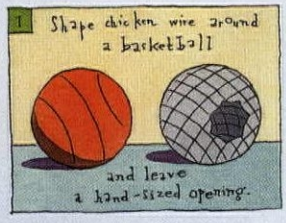
Yet both Tom and Marty make an exception for herbs. These are plants that actually like the arid atmosphere of a centrally heated house—it reminds them of the Mediterranean hillsides from which they hail. For the same reason, they mostly prefer nutrient-poor, sandy soils and suffer drought with peasant stoicism. And when, as a result of abuse, the herbs end up stunted, you can console yourself with the knowledge that this causes the leaves to develop their finest flavor.

Which brings us to the greatest virtue of herbs: a pinch right from the pot makes almost anything taste better. Cultivating your own midwinter supply is a terrific way to intimidate dinner guests, and they need never know that those wonderful fragrances evolved as natural pest-repellents. You'll recognize that fact in summer, though, when your herbs are the only plants that don't become fodder for bunnies and Japanese beetles.

Typically, Marty has figured out a way to double his mileage. He has an enormous rosemary tree which arrived ten years ago in a 2-inch-square pot but which now requires two people to lift it. That's what Marty and his wife, Judy, do every April, when they plant the rosemary, terra-cotta pot and all, in a sunny spot in the garden. Every November, just before the first really hard frost, they move it back inside. Marty can't recall ever watering or fertilizing this plant (Judy can), but he does help move it into a larger pot every second year.

Tom, of course, has figured out a way to complicate even herbs. Last winter he made a regulation-sized NBA herb garden by molding chicken wire around his son's basketball. After removing the ball, he lined the wire sphere with sphagnum moss and filled it with potting soil. Then, poking holes through the moss skin, he planted starts of thyme, rosemary, oregano, parsley, and chives. He hung the sphere over the kitchen sink until summer, when he moved it to the arbor outside the kitchen door. Indoors, Tom waters his herb-ball with the kitchen-sink diverter; outdoors, he uses the hose. Either way, it's a slam dunk. —MARTY ASHER AND TOM CHRISTOPHER

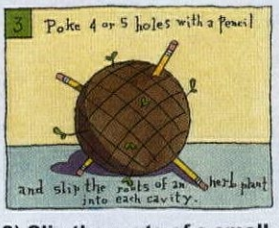
THE GAME PLAN



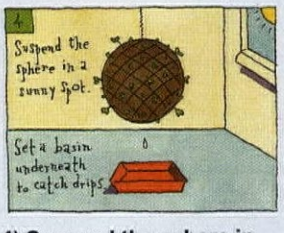
1) Shape 1-inch-mesh chicken wire around a basketball or soccer ball, trimming off overlapping edges with wire cutters.



2) Line the wire sphere with sphagnum sheet moss. Fill the lined sphere with commercial peat-based potting mix, then seal the hand hole.



3) Slip the roots of a small herb into each cavity, trimming the root mass with a sharp knife (if needed) to fit it through the gap in the wire.

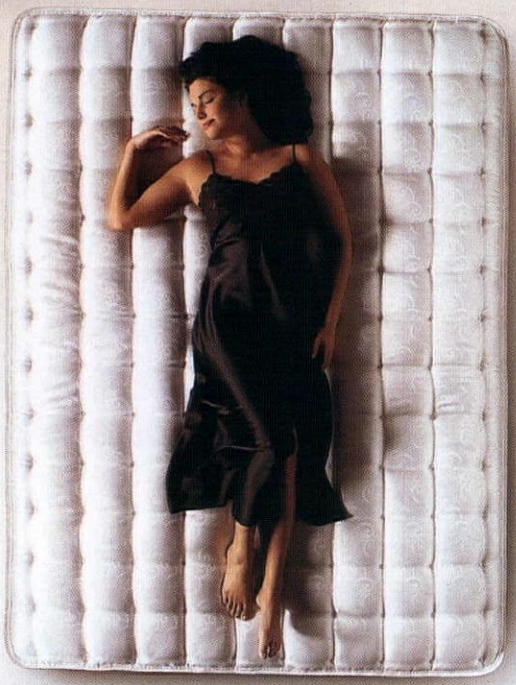


4) Suspend the sphere in a sunny spot with cords or chains fastened to the chicken-wire form. Be careful when watering indoors.

ILLUSTRATIONS: STEVEN GUARNACCIA

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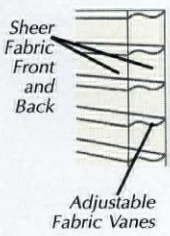
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HEAVY METAL From above: Urn lamp, $2,425, in gold with ivory shade. Tambour lamp, $1,325, in black copper with black shade. Bamboo lamp, $1,450, in antique copper with ivory shade. Gourd lamp, $1,675, in silver with black shade. All by McGuire Furniture.

PRODUCTION COORDINATION: MARGOT NIGHTINGALE; SOURCES, SEE BACK OF BOOK.

turn me on

Long winter nights need **lightening up**, and we've got some bright ideas. But since Valentine's Day is just around the corner, we want **sensuous lamps**, not stodgy ones—lamps made of **luminous metal**, or sleek ceramic, or richly **colored glass**. It's time to make the switch. We also swaddle ourselves in boldy patterned **coral fabrics** and go **digital** with graphic new house numbers.

PHOTOGRAPHS BY JAY ZUKERKORN PRODUCED BY NEWELL TURNER STYLED BY PAULA FOX



DELIGHTING IN FINE MATERIALS, the designers of this season's most beautiful lamps used their high beams to find inspiration. For its first lighting collection, the creative team at McGuire borrows the generous scale and sophisticated metal patinas of ritual vessels from the Chinese Han

WHITE LIGHTNING From rear left: Hand-thrown porcelain lamp from Jonathan Adler's Couture collection, $430, available from Amalgamated Home, NYC, 212-255-4160, and Translations, Dallas, 214-373-8391; two plaster stacking OXO lamps, $135 each, and Barbara lamp, with ceramic base and woven-cotton shade, $195, both made in the United Kingdom by Peter Wylly and available from Totem, 888-519-5587; porcelain lamp, also by Jonathan Adler, $430, at Amalgamated Home and Translations. Ann Sacks tiles.



GLASS ACT
From left: Sirena lamp, $1,159, in ocean; Faro lamp, $1,292, in *sangue* (blood red); Osso lamp, $1,125, in *prugna* (plum); designed by John Hutton for Donghia, NYC, and made in Murano, Italy, of handblown Venetian glass.

dynasty. Evoking a medieval palette, Donghia's John Hutton transforms handblown Murano glass into luminous pillars of light. And ceramist Jonathan Adler uses the relief patterning techniques of Jewish Reform synagogue architecture and the much maligned buildings of Edward Durell Stone as models for his Couture lamps. For British designer Peter Wylly, a good fixture is the ultimate in creature comfort. Of his stacking oxo lamp, Wylly says, "It has a lovely, heavy weight that invites touch. It's very warm and just fits in your lap—nice if you don't have a cat." Purrfect.



corralling coral

GOT THE MIDWINTER BLAHS? The moral may be coral. Less overwhelming than red, more adaptable than pink, it mixes well with neutrals like beige and khaki and gives them a lift. A splash—pillows or a throw—warms up a room. "It's classic, but it can also look modern," says Steven Elrod, creative director of Lee Jofa. Consider this as you loll on a sofa: "Coral is very flattering," Elrod says. "The peach undertones make everyone look wonderful."

CORAL FANTASY 1. Linen-and-cotton Losanges Stripe from France, available from Lee Jofa, NYC. 2. Cotton Smocking from the Jackson Creek Line, available through Malden Mills, NYC. 3. Mendelssohn cotton from Spain, available at Stroheim & Romann, NYC. 4. Lansley Stripe Taffeta, a Thai silk, available at Lee Jofa, NYC. 5. Silk Turandot Plaid, designed by Rose Tarlow, available at Scalamandré, NYC. 6. Linen-and-cotton Mandarin print by Lee Jofa, NYC. Bed from Garnet Hill.

PHOTOGRAPH BY PATRICIA HEAL; PRODUCED BY BROOKE STODDARD. SOURCES, SEE BACK OF BOOK.

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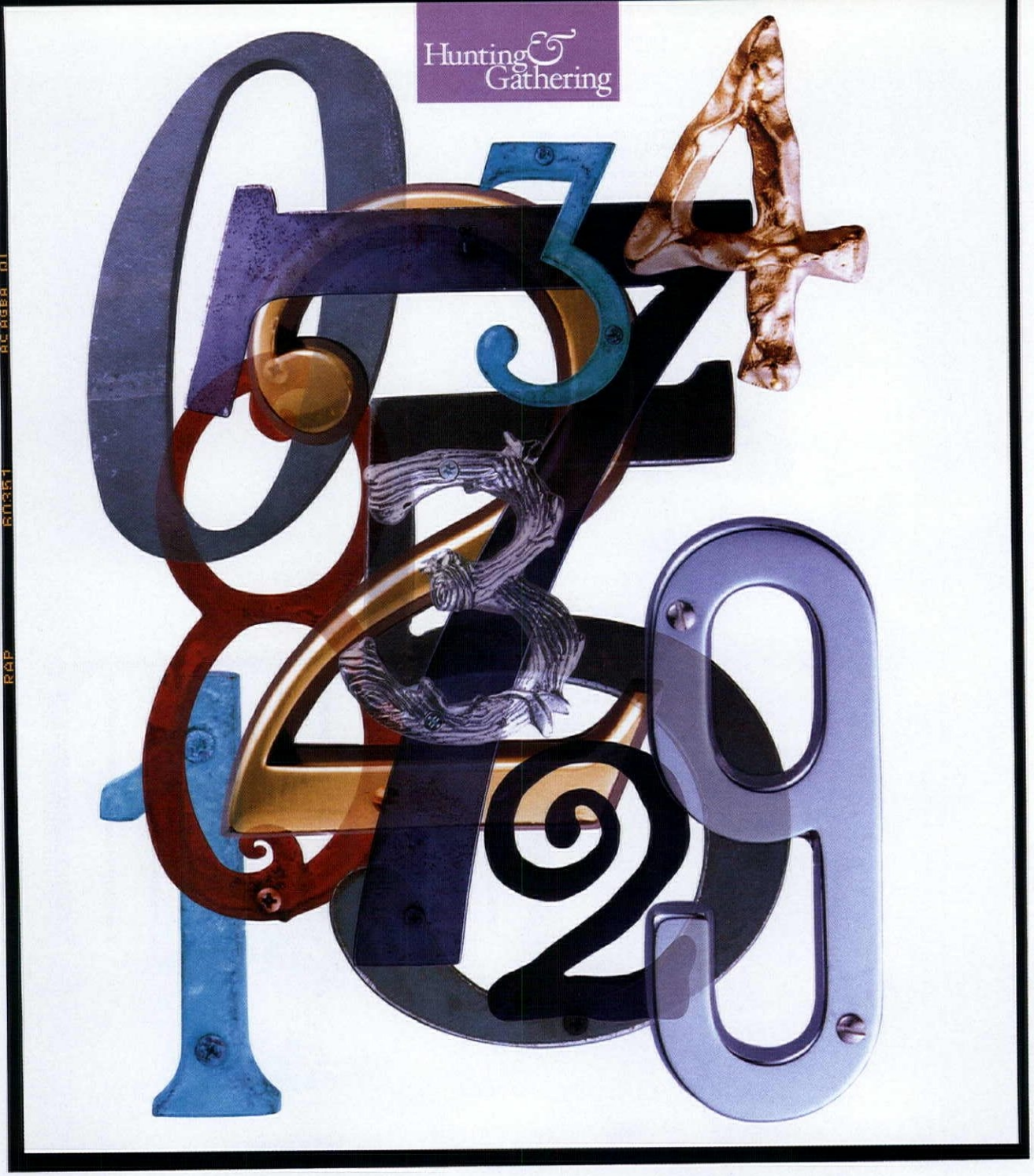
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change of address

SOME OF THE WORLD'S GREATEST RESIDENCES are known by their addresses alone: 1600 Pennsylvania Avenue, 10 Downing Street, and 221B Baker Street speak volumes about the occupants. "House numbers are like monograms," says Los Angeles interior decorator Thomas M. Beeton. "You want them to be legible and presentable but not too obvious or garish." Choose your numbers with care. You never know when opportunity will knock.

GOING DIGITAL 0) in steel, $14, The Gardener. 1) and 3) in verdi, $12.95 each, and 9) in chrome, $6.50, Restoration Hardware. 2) Scroll, in matte black, $8, and 3) Twig in aluminum, $8, Atlas Homewares. 2) in brass, $13, by Baldwin, Simon's Hardware & Bath. 4) in molten, $8, Michael Aram. 5) and 7) in steel, $8 to $20, Happy Trails. 8) in rusted steel, $12.50, Liz's Antique Hardware.

PHOTOGRAPH BY SHU AKASHI; PRODUCED BY NEWELL TURNER; PRODUCTION COORDINATOR: WILLIAM KEITH. SOURCES, SEE BACK OF BOOK.


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what's news

Forget the cold. Make a pool of tile under your feet or roll out a luxurious travel kit



1



2



3



5



4

1. NATURE WALK Glazed ceramic River Rocks and Water tiles, each about $20 a square foot, from Imagine Tile. 800-680-TILE.

2. STACK IT UP Architect Michael McDonough's bamboo armchair, $895, from Summit Design Studio, Monterey, CA.

3. GLASS MASTER One of 230 objects in "The Jewels of Lalique" exhibition, this Figures and Grape Vines chalice, ca. 1899–1901, is at the Cooper-Hewitt in NYC from February 3 to April 12, and travels to Washington, D.C. in May.

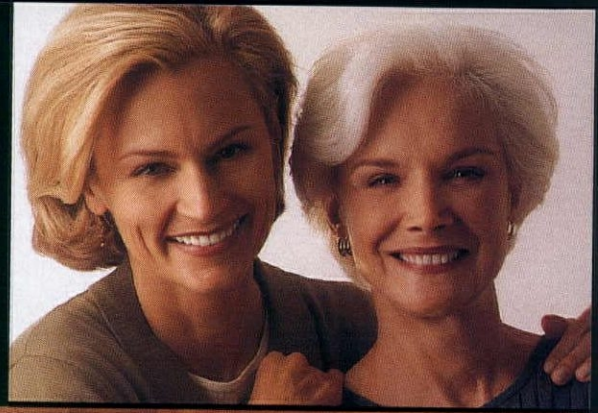
4. A DECORATOR'S DIGS Kathryn Ireland's new Santa Monica store showcases her fabric and debuts her furniture line. 310-393-0670.

5. YOU CAN TAKE IT WITH YOU Portico's Essential Travel Kit wraps up a travel throw, $300, bolster, $65, and eye pillow, $15, with sleek leather carrying straps, $100. 888-759-5616.

PHOTOS BY: SCOTT DRICKEY (TILES); ROY WRIGHT (CHAIR); JONATHON PILKINGTON (STORE); AND NORMAN (TRAVEL KIT). PRODUCED BY BROOKE STODDARD.

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Object Lesson



SOFT TOUCH Mohair André chair, $1,595, by Mitchell Gold, at Anthropologie, NYC. Cashmere from Loro Piana covers the Jessie ottoman, $1,720, by Todd Hase. Wool Zalmi rug in Driftwood, from Karastan, at ABC Carpet & Home, NYC. See sources, page 52.

wools

We love **to wear wool** but sometimes forget that we can live with it, too. Fortunately, just as interior designers are **warming up** to wool, this product is becoming available in a stunning variety of fabrics and colors. For **draperies**, try a **sheer**; for upholstery, a worsted. What's more, the definition of wool is broadening to include such **luxury fibers** as cashmere, alpaca, and camel hair.

WRITTEN BY INGRID ABRAMOVITCH PHOTOGRAPHED BY KEITH SCOTT MORTON

PRODUCED BY NEWELL TURNER STYLED BY JAMES GRIFFIN

PRODUCTION COORDINATOR: MARTHA PROCTOR

AT HOME WITH WOOL

Growing up in Chicago, Todd Hase loved the seats in the 1930s cars his father collected. They were upholstered in soft, shiny mohair, in sophisticated Art Deco colors like taupe, claret, and charcoal gray. "In the 1930s they used mohair as limousine cloth," he says, "because of its durability. It lasts for years and years."

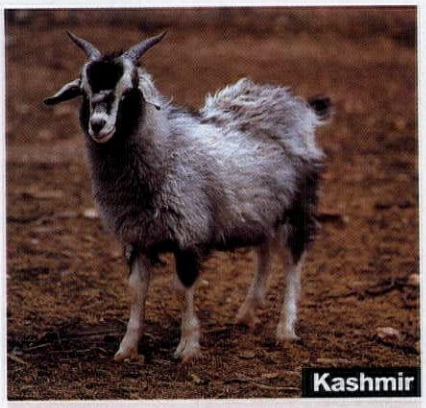
When Hase started his own furniture company in New York, his first pieces, not surprisingly, were upholstered in mohair. Further experimentation led him to billiard cloth (the felt-like wool fabric used on Directoire chairs and, yes, pool tables), then to wool gabardine and camel hair. Last spring, Hase unveiled a line of furniture covered in the ultimate wool: pure cashmere. He obtained his cashmere from Loro Piana, an Italian manufacturer of luxury fabrics.

"Wool is such a wonderful product," Hase says. "It holds the dye so well; you can get incredible colors. You can clean it with warm, soapy water. And it catches the light in such a nice way."

Designers like Hase are cozying up to wool and using it to beautiful effect on

"YOU CAN GET *incredible colors* IN WOOL. AND IT CATCHES THE LIGHT IN SUCH A NICE WAY"

TODD HASE
FURNITURE DESIGNER, NYC



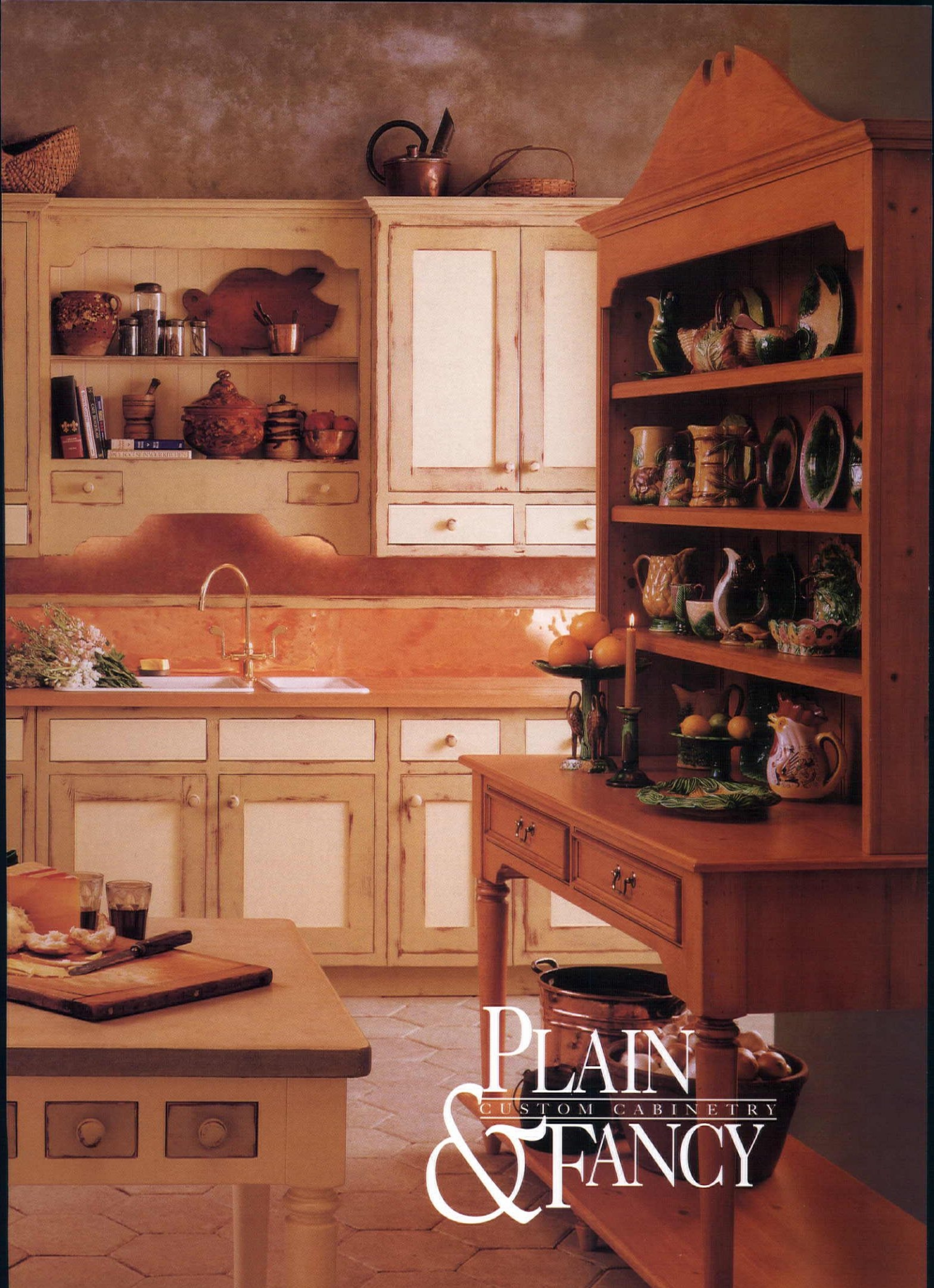
Kashmir

Cashmere wool comes from the fine, soft undercoat of the Kashmir goat, which lives in the mountains and on the high plateaus of Asia, especially China. The goat's longest hairs are the strongest and therefore the most valuable. To be used as upholstery, the long fibers must be processed very carefully—from spinning to finishing. In that case, "cashmere is as durable as fine wool," says Karl Spilhaus, president of the Cashmere & Camel Hair Manufacturers Institute.

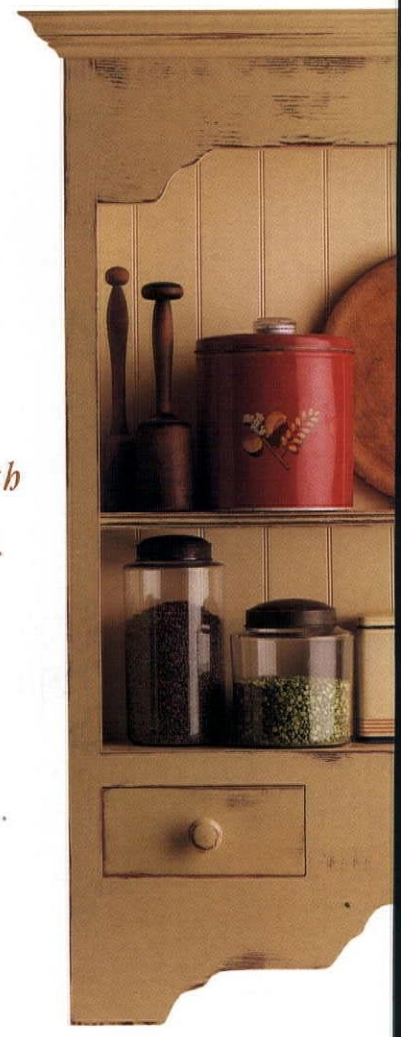


GOLDEN FLEECE **From top: Lamb's-wool color-block throw, $180, by Armand Diradourian for Richmond Hill, Gracious Home. Cashmere blanket, $2,550, Malo. Cashmere-and-wool baby blanket, $300, by Ariel Lawrence, Katonah General Store. Pashmina-and-silk throw, $380, for Richmond Hill, ABC Carpet & Home. Cashmere-knit throw, $1,245, Agnona. Mohair-and-wool throw, $98, Garnet Hill. Angora, wool, and cashmere green-striped throw, $500, by Agnona, Bergdorf Goodman. Cashmere blanket, $1,300, by Meg Cohen, Aspen Collection. Orange cashmere throw, $1,495, Hermès. Heather mohair throw, $298, for Richmond Hill, Henri Bendel. Alpaca Cosa Casa Cuzoo blanket, $315, Portico. Camel-hair blanket, $950, E. Braun & Co. Plaid lamb's-wool blanket, $225, Holland & Holland. See sources, page 52.**

PHOTO OF GOAT: HANS REINHARD/BRUCE COLEMAN

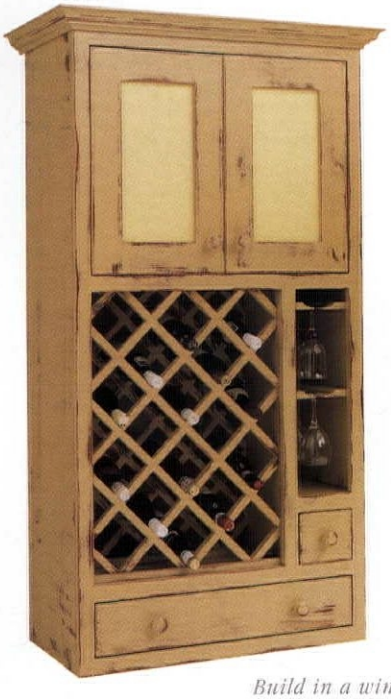

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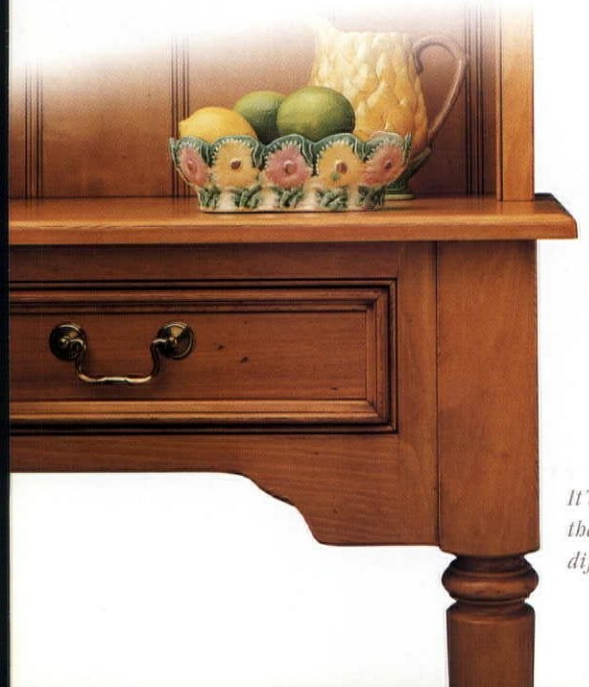
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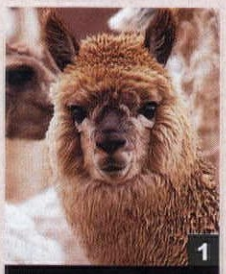
©1997 Plain & Fancy Custom Cabinetry

furniture, as draperies, or simply as blankets or throws. And not just sheep's wool; they are also playing with fabrics woven from the wool of more exotic animals, such as alpacas, satiny-haired members of the South American llama family whose coats are used to produce wool of the same name; and Himalayan Kashmir goats, from which the costly fibers known as cashmere are combed.

Not that sheep's wool is out of style. If anything, it's more popular than ever, with many fabric houses expanding their lines with new finishes and modern colors. For upholstery, there is wool pile and haberdashery-inspired cloth such as worsted and tweed. The English firm Roger Oates produces a variation on billiard cloth, Doeskin, which is used to cover walls. It



WARM NIGHTS From left: Pratesi's cashmere blanket, $5,500, at Bergdorf Goodman. Wool blanket in denim, $88/double, Garnet Hill. Merino Marzotta blanket, $495/queen, Nancy Koltes Fine Linens. Alpaca Cosa Casa Cuzoo blanket, $315, over steel Diamond Bed, $1,600, both from Portico. See sources, page 52.


1


2


3

CREATURE COMFORTS: A GLOSSARY OF TERMS

ALPACA An Andean cousin of the llama (1), this animal has fleece finer and more lustrous than sheep's wool. Alpaca is soft enough for blankets and strong enough for upholstery, wall coverings, and curtains.

ANGORA The fluffy hair of this puffball of a rabbit (2) looks lovely woven into blankets and throws, and as pillow covers, but is too flyaway for more practical uses.

CAMEL HAIR Supple and soft, this luxury wool comes from the two-humped Bactrian camels that reside in Asian deserts. Silken enough for blankets or throws, camel hair can also be used for carpets and as upholstery for period pieces that don't get heavy use. Line it for a sturdier upholstery.

LAMB'S WOOL Fine, soft wool from the first shearing of a lamb, usually when it is seven months old. Best for throws and blankets. Some lamb's-wool fabrics can be used as upholstery if a backing is applied.

MERINO A type of sheep (3), raised mainly in Australia, with very fine wool. Merino wool makes soft throws. It is also used as upholstery, especially when woven into fine woolen cloth or worsted, a weave in which long yarns are combed to lie parallel to each other for a smooth finish. Many wool sheers are made of worsted merino cloth.

MOHAIR Long, silky hairs from the Angora goat. Mohair can be dyed brilliant colors and is exceptionally strong. It is often blended with other wools for blankets and throws and used on its own as upholstery.

PASHMINA The name refers to an ancient central Asian weave of cashmere from Kashmir goats; often used to make rugs and shawls.

SHEEP'S WOOL There are hundreds of breeds of sheep, each raised for a different purpose. Coarse wools come mainly from New Zealand and are best for carpets and upholstery fabric, because their fibers are wiry and resilient. Medium wools, from cross-bred sheep, are softer. They are used for a wide range of upholstery fabrics, including tweed (a rough, durable cloth with irregular slubs on the surface).

PHOTOS: WOLFGANG BAYER/BRUCE COLEMAN (ALPACA); HANS REINHARD/BRUCE COLEMAN (RABBIT); FRANK KRAHMER/BRUCE COLEMAN (SHEEP)

has a feel similar to felt but is a woven fabric (in felt, the yarns are layered and compressed with heat). For curtains there is a wide variety of sheers. "They drape so beautifully," says Mary Bright, a New York curtain designer who uses wool sheers in both modern and traditional settings.

Some of the finest sheep's wool ever bred for carpets is coming out of New Zealand, where farmers have refined the wool of such sheep as Romneys and Drysdales so the fibers are pure white and thus can be dyed many colors.

By using more exotic wools, such as angora, mohair, and camel hair, designers of home products are following the lead of the fashion industry, where lately no wool garment can be too rare or unusual. Marc Jacobs has designed clothes out of boiled cashmere, produced by shrinking the cloth until it feels dense and supple. And the fashion plate who already sports a shawl of pashmina will naturally want a pashmina throw to drape over a chair. "There has always been a cachet around the finer wools in Europe, but the trend is more recent in America," says Pam Glazer, of David Glazer Inc., the U.S. agent for Agnona, an Italian company that makes home products and clothing in cashmere and other wools. The new Agnona shop on New York's Madison Avenue sells blankets in alpaca as well as angora, and pillows, throws, and teddy bears in cashmere.

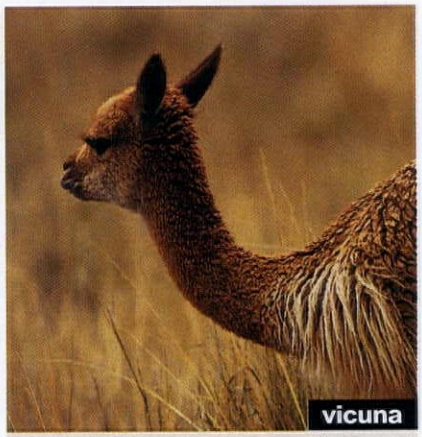
Besides its beauty, there are practical reasons to use a natural fiber like wool. As Hase notes, many wool fabrics can be cleaned with a mild soap and water; it's best to check with the manufacturer for specific cleaning instructions.

"I LOVE *sheer wools*. THEY DRAPE SO BEAUTIFULLY, IT'S A TREAT TO WORK WITH THEM"

MARY BRIGHT
CURTAIN DESIGNER, NYC



SHEER JOY **Curtain in Edelweiss, a sheer wool, in the color milk; trim, Putti in the color stream. Both fabrics are from Rogers & Goffigon, NYC. Curtain sewn by Gayle Dragt, NYC (212-254-0829).**



RAREST WOOL

Called the Rolls-Royce of wools, the silken hair of the vicuna—the smallest and wildest member of the llama family—has always been prized. Peru's national symbol was almost extinct in the 1960s, but aggressive repopulation paid off. There are now almost 100,000 vicunas in that country, where authorities allow villagers to shear them once a year under strict supervision. Peru gave Agnona and Loro Piana contracts to manufacture vicuna fleece. While vicuna is still banned in the U.S., efforts to lift the restriction are under way. Then the main restriction will be price: vicuna costs five times as much as cashmere.

PHOTO OF VICUNA: SULLIVAN & ROGERS/BRUCE COLEMAN



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Agnona sells a cashmere-care kit that includes a low-suds detergent. As in sweaters, wool can be susceptible to moths. Many fabric houses, however, customarily mothproof woolen goods. For curtains, Bright recommends vacuuming or shaking them out once a month and having them dry-cleaned annually.

GATHERING WOOL, HUMANELY

In most cases, according to the ASPCA, the animals that provide luxury fibers are treated humanely by those who gather their wool. The hair is usually combed from the animals during their molting season (to amass enough wool for a two-ply cashmere sweater, three Kashmir goats are combed).

But some wools are more controversial. The Peruvian government has only recently allowed controlled gathering of vicuna wool (see sidebar page 50). Another highly coveted fabric, shah-tush, is contraband in the U.S. because it is believed to come from an endangered species of antelope, the chiru, that lives in northern India and on the Tibetan plateau.

Fortunately, there is no shortage of humanely gathered, legal wool products to warm up the home, from Hase's cashmere ottomans to Rogers & Goffigon's wool sheers. Pollack & Associates has mohair pile upholstery in rich colors, including a lovely shade of gray called Weimaraner. The name says it all. Fay Ray, we can't pull the wool over your eyes.

WOOL FABRIC SOURCES

Many fabric houses have been expanding their range of wool. Below is a sample of what is available through architects and designers:

Clarence House: Upholstery-weight worsted wool; wool-and-cashmere blends. 212-752-2890.

Gretchen Bellinger: Sheer wools; upholstery-weight mohair pile. 518-235-2828.

Rogers & Goffigon Ltd.: Sheer wools; upholstery-weight wools, alpaca-and-wool, and camel hair. 212-888-3242.

Ralph Lauren Home Collection: Upholstery-weight wool flannel, and tweed, and camel hair. 212-642-8700.

Pollack & Associates: Upholstery-weight mohair pile; worsted wool in animal patterns. 212-627-7766.

Knoll Textiles: Upholstery-weight wool blends. 800-343-5665.

Donghia: Upholstery-weight mohair pile velvet and tweed. For curtains, lighter wools. 800-DONGHIA.

Larsen: Upholstery mohair and wool pile. 212-462-1300.

Loro Piana: Upholstery-weight worsted cashmere and camel hair. 212-980-7961.

Where to Buy the Products on the Previous Pages

ABC Carpet & Home, NYC. 212-473-3000.

Agnona, NYC. 212-452-2119.

Anthropologie. 800-309-2500.

Aspen Collection, Aspen, CO. 970-925-1368.

Bergdorf Goodman. 800-218-4918.

E. Braun & Co. 800-372-7286.

Garnet Hill. 800-622-6216.

Gracious Home, NYC. 212-988-8990.

Henri Bendel, NYC. 212-373-6382.

Hermés. 800-441-4488.

Holland & Holland. 800-SINCE-1835.

Katonah General Store, Katonah, NY. 914-232-6400.

Malo, NYC. 212-396-4721.

Nancy Koltes Fine Linens. 888-995-9050.

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Bathing Suite

Peter Sallick has overseen the enormous expansion of Waterworks. Now, awash with success, he's introducing a new line of bathroom furniture

BY LYGEIA GRACE

In 1993, when Peter Sallick joined Waterworks, his parents' company consisted of just two Connecticut stores and a small, loyal group of customers. At the time, bathroom fixtures were mainly available at hardware stores or exclusive to-the-trade-only showrooms. Sensing a market for the European and English-inspired fittings his firm specialized in, Sallick started an aggressive campaign of expansion. And this month, he enters a new field: bathroom furniture.

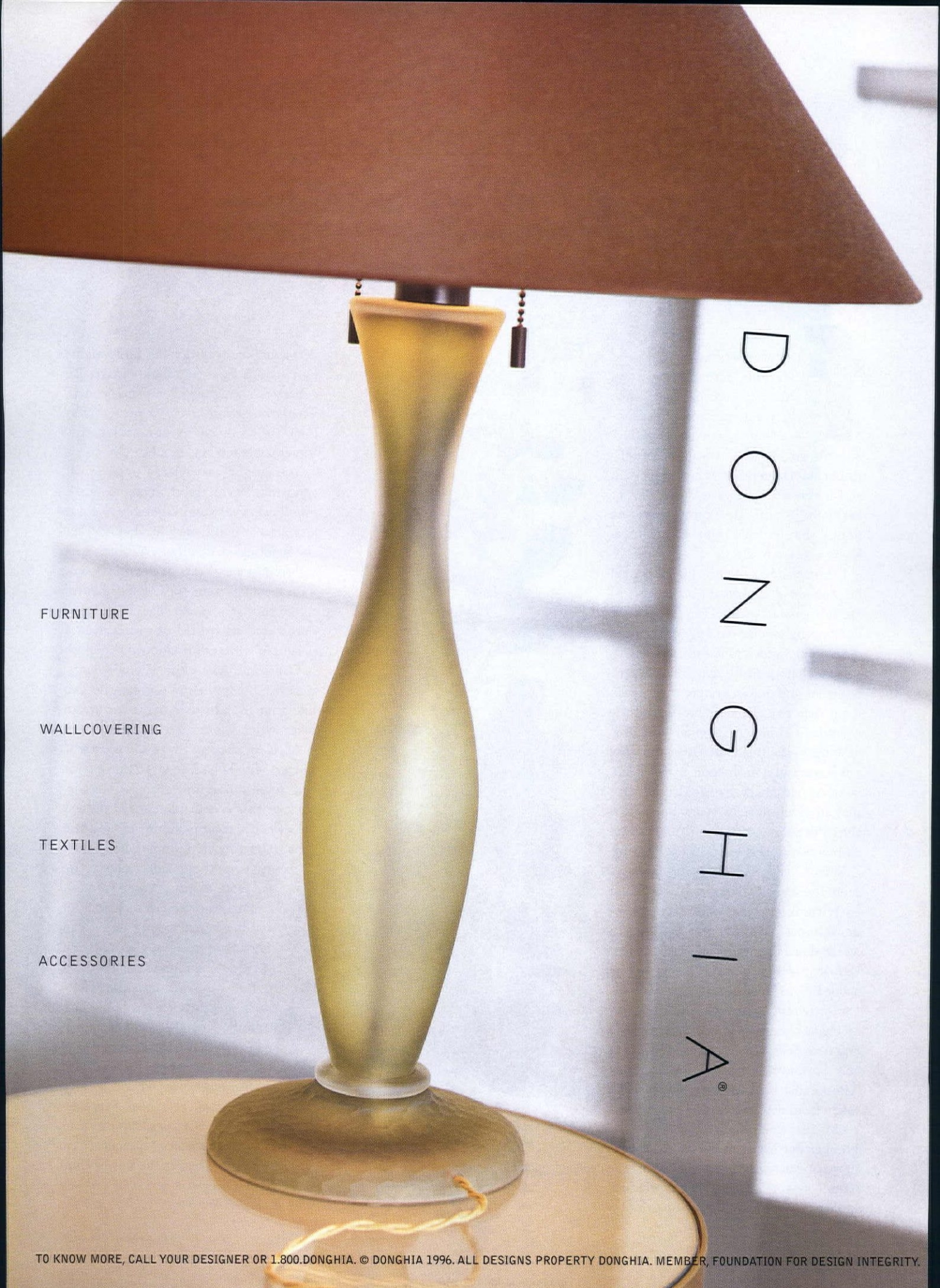
Today, there are sixteen Waterworks showrooms around the country, with nine more set to open this year. Because each one is located at street level and is open to the public, Waterworks has attracted nonprofessionals along with such glittery interior designers as Bunny Williams, William Hodgins, and Aero's Thomas O'Brien. "Bathroom fixtures used to be thought of as building materials. We made them into a luxury design product," boasts Sallick.

When Sallick noticed that clients bought Waterworks hardware but then filled their bathrooms "with antiques and things from Pottery Barn," he came up with a way to compete: a second, separate group of stores devoted to furniture, towels, and bath accessories that will open later this year.

But impatient customers don't have to wait for the goods. The first new products, eight delicately scaled pieces of furniture, are available now at Waterworks. Each unit has decorative elements taken from the bathroom—nickel hinges, terry fabrics, tile tabletops, and marble counters. "These pieces are supposed to scream 'bathroom' through their scale, the materials used, and their functionality," says Sallick. Thus, the tile-covered Tati's Table is small enough to draw up to a tub; the triple-shelved Bath Server offers the storage space missing under a pedestal sink; and the narrow, four-drawer Bath Case fits into a limited space. The maple pieces ($650 to $2,500) are available in white, natural beige, and mahogany finishes—the last inspired by the color of Waterworks's best-selling mahogany toilet seat. With this new line, Waterworks helps make the smallest room in the house very grand indeed.

SPLISH SPLASH Sallick, top right, comes clean in a Waterworks tub. At left: Bath Server, Bath Case, and stool (800-927-2120).

PHOTOGRAPHS BY DARRYL ESTRINE. PRODUCED BY NEWELL TURNER.



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DIG IT

The Gardener's Grail

After an absence of many years, premium European-bred delphiniums are being grown for the American market

BY TOM CHRISTOPHER



FIFTY YEARS AGO, they were essential, part of any garden with aspirations. But since then, a generation of gardeners has grown up that just doesn't get around to delphiniums. Robert Herman believes he knows why, and as nursery manager at White Flower Farm in Litchfield, Connecticut, he hopes that WFF's 1999 spring catalogue is going to change that.

Herman admits that the hybrid garden delphiniums (*Delphinium elatum* hybrids) are not easy to grow. They are greedy, demanding regular feedings and a rich, deeply dug, well-drained soil laced with organic matter. More than a dozen serious pests and diseases target them, so in many regions it is impossible to grow the hybrids without occasional spraying. Staking is usually essential, too, since the tall flower stalks may topple without support. As perennials, hybrid delphiniums may survive for many years, but only if the gardener restrains them, pinching off all but two or three shoots each spring.

Why bother? Anyone who has ever seen the hybrid delphiniums at their early-summer best—the steeples of densely packed blue, purple, pink, or white florets standing six to eight feet tall—can tell you why. The problem, according to Herman, is that few Americans have ever witnessed this sight.

That's because it's been decades since any American nursery offered plants of the premium European-bred clones. These must be propagated by cuttings taken from new shoots, a labor-intensive technique that requires special skills. Herman perfected his during seven years of expatriation as *Gaertnermeister* of the Countess von Zeppelin's famous nursery in Laufen, Germany. But no matter how deft your hand, multiplying delphiniums by cuttings is slow and expensive. By contrast, sowing seed is easy and cheap. That's the reason American nurserymen long ago decided to offer their customers only seedling delphiniums.

You might as well try passing off spumante as vintage champagne. Seedling flowers vary unpredictably in color and lack the polish of cloned hybrids. Yet the seedlings demand just as much special treatment. Plants of the most common seedling strain, the 'Pacific Giants,' rarely survive a single year. *Delphinium elatum* and its hybrid offspring need a period of winter dormancy to thrive, so in California, where the 'Pacific Giants' were bred, delphiniums normally behave like annuals. This is a habit the strain takes with it wherever it is grown.

Actually, the fact that a Connecticut nursery should have to go to Europe for fine delphiniums is ironic. Had the history of this century been a little less violent, the Europeans would be the ones importing delphiniums, and they'd be getting them right down the road from White Flower Farm.

This story began in France in 1908, when a young American photographer bought a dozen hybrid delphiniums to plant around his house in Voulangis. The resulting blossoms, Edward Steichen recalled many years later, "made an appeal by beauty beyond anything I had ever experienced with flowers before—charm, dignity, grace and elegance." Familiarity with Charles Darwin's theories convinced Steichen that he could evolve the flowers further. He began a series of crosses and within a few years had to rent a

ILLUSTRATION BY JOSEPH DANIEL FIEDLER. SOURCES, SEE BACK OF BOOK.



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nearby field to accommodate his seedlings.

Steichen's goal was to select from this mob a few of the best plants to introduce as his own clones. His work was beginning to bring results when World War I broke out. Steichen went home to enlist, and returned to France in command of the U.S. Army's Air Force photographic division. Headquarters billeted him in his own house, but he arrived to find a cavalry regiment camped in his delphinium field. All he could rescue was seed from flowers previously stolen by neighbors.

With this seed Steichen began again after the armistice, on an abandoned farm he bought in West Redding, Connecticut. This time he plunged in, starting fifty thousand seedlings every year. This was the era when Steichen's photographs of celebrities for *Vanity Fair* were making him nationally famous. Still, when the Museum of Modern Art invited him to mount a solo show in 1936, it was the delphiniums it wanted. That June, Steichen filled three galleries with vases of the extraordinary flowers. One five-foot spike of pure blue blossoms became the center of attention, and art critics fought garden editors for a view.

A plague of fungal crown rot (*sclerotium delphinii*) set Steichen's breeding program back by destroying almost all two hundred plants of one promising clone, and a viral disease wiped out two thirds of his plants for two years running before he learned how to control it. In any event, he had not yet introduced any of his hybrids onto the market when war broke out again. Steichen's gardeners resigned in order to enlist. Before they left, they helped Steichen, who was also enlisting, with one last task. Together, they plowed under the new generation of delphinium hybrids.

Steichen never returned to his dream of hybrid delphinium clones, although eventually he did produce a seed-propagated strain of dwarfs he named 'Connecticut Yankees.' These bushy, two-foot-tall plants, with their simple flowers of white, blue, lavender, and purple, have their admirers, but they do not pretend to the majesty of the *elatum* hybrids.

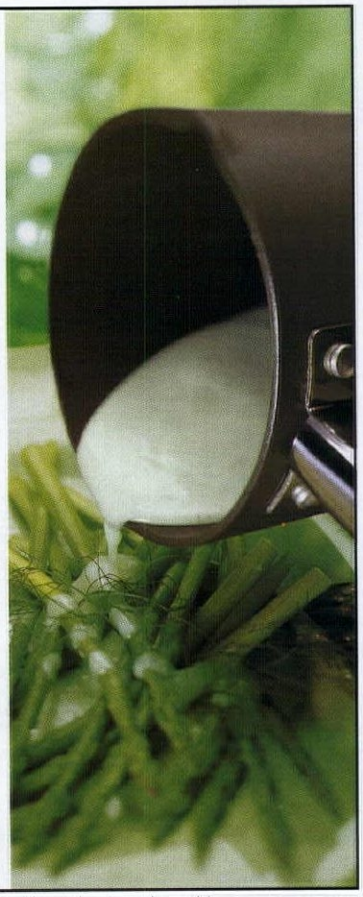
All of which explains why White Flower Farm had to buy its plants from a ninety-seven-year-old English delphinium nursery, Blackmore & Langdon. From the ten-plant lots the nursery shipped (many of which died in transit), Herman selected four full-sized hybrids and one dwarf: 'Gillian Dallas,' whose blossoms are a cool blue with a hint of gray at the center of each white eye, or "bee"; 'Chelsea Star,' in whose rich violet flowers the white eyes are startling; 'Crown Jewel,' whose bright-blue flowers might be obvious were it not for their black-bruised eyes; and 'Strawberry Fair,' an eyeless mauve that the nursery describes, in a fashion sure to give a botanist fits, as "mulberry rose." These are predicted to reach a height of five to six feet in the average garden. 'Lord Butler,' a white-eyed pale blue, is classed as a dwarf, as it reaches up only four and a half feet.

With careful tending, Robert Herman plans to increase the handful of original plants to a population of a thousand of each hybrid, the minimum needed for inclusion in the catalogue. Barring any natural disasters, these will make their debut next spring. But Herman is already planning his next campaign. He's importing and testing delphinium clones from Germany. Their flower spikes are less massive than those of the English hybrids, though equally tall. But the plants are more robust and need no staking. Does this mark a trend toward low-maintenance delphiniums? Not likely; delphiniums seem sure to remain a connoisseur's flower. But at least connoisseurs on this side of the Atlantic will have access to the very best. The "appeal by beauty" the great photographer could never forget will be available here once again.

Why bother? *Anyone who has ever seen hybrid delphiniums at their early-summer best, the steeples standing six to eight feet tall, can tell you why*

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Great Legs!

Leigh Keno praises the contours of the Queen Anne highboy he is bringing to the Winter Antiques Show

BY WENDY MOONAN

"IT'S LIKE catch-and-release fishing," says Leigh Keno, a New York City antiques dealer who loves fly-fishing. He is referring to the market in eighteenth-century American antiques, in which, he says, "incredible pieces bought in the 1920s come back up." He points to the Queen Anne bonnet-top highboy he is selling at the Winter Antiques Show in New York City (January 16 to 25 at the Seventh Regiment Armory). The chest was made in the Connecticut River Valley about 1765. "It may not have all the bells and whistles of a Boston piece, but it has fluted pilasters and its original brasses," the dealer says. "It also has great legs!"

Last fall, Keno and the Winter Antiques Show chairman Arie L. Kopelman went to Deerfield, Massachusetts, to look at the eighteenth-century pieces in the collection at Historic Deerfield. Kopelman was smitten. They arranged to borrow the examples on display at the show.

"Keno's passion for his subject is infectious," says Kathleen Doyle, chairman of William Doyle Galleries. "Among the new generation of dealers, he really stands out—he's so knowledgeable."

Keno takes a drawer out of the chest and scrapes a fingernail across its dusty brown underside. "If you scratch it, it goes white," he explains. "You can scrape off oxidation. If this had been replaced with stained wood, you wouldn't see anything—and the chest would lose two thirds of its value. The parts have to show they've had a conversation with each other for two hundred years."

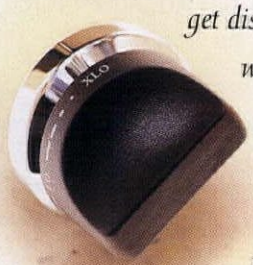
The chest is speaking eloquently to us at the Armory.

NEW ENGLAND TREASURE Leigh Keno is asking $115,000 for this slender ca. 1765 Queen Anne bonnet-top highboy.

PHOTOGRAPH BY GAVIN ASHWORTH. SOURCES, SEE BACK OF BOOK.

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Switch Blades

Actor Tim Allen moonlights as a tool tycoon. His company's revolutionary utility knife gives new meaning to "cutting edge"

BY JERRY ADLER

I HAVE A UTILITY KNIFE. Actually, statistically, I probably have at least three, according to marketing surveys, but there's one that I know I can lay my hands on, dangling from one of the hooks where I keep my tools in the cellar. Utility knives have a razorlike blade that can be used to slice cardboard, trim shingles, cut a length of drywall, strip line-cord insulation, or—since, unlike switchblades, utility knives are legal to possess, even in New York—stick people up on the subway. The one I have is of a common design, a sort of flattened tube, a giant elongated bean shape with a slot along one side and a sliding button that doesn't do anything when I push it forward with my thumb. It doesn't do anything because when the blade inside lost its edge, I disassembled the halves of the body, removed the blade, reversed it so the sharp end faced forward, and put the knife back together again exactly the same way it came from the store. Anyhow, it looked just the same, but why this simple procedure should fail so routinely and infuriatingly, even when I manage to avoid slicing my thumb on the blade, is a mystery I intend to solve one day, along with how to stir a full can of paint without slopping at least a half-pint of it over the sides.

But perhaps I won't need to. I have in my hand a new tool called a Nack Knife, a wedge of metal that bulges out to a cylinder at the back. I slide a button toward the narrow end of the tool and a triangle of blade peeps out and locks into place—ready to whittle the slightest imperfection from an exquisite dovetail joint or, to take a more realistic illustration from my life, to hack free a wad of duct tape that got all stuck to itself while I was splicing together two lengths of clothes-dryer hose. Then, after I use the knife to scrape a blob of roof cement off the chimney, I

ILLUSTRATION BY ZOHAR LAZAR. SOURCES, SEE BACK OF BOOK.



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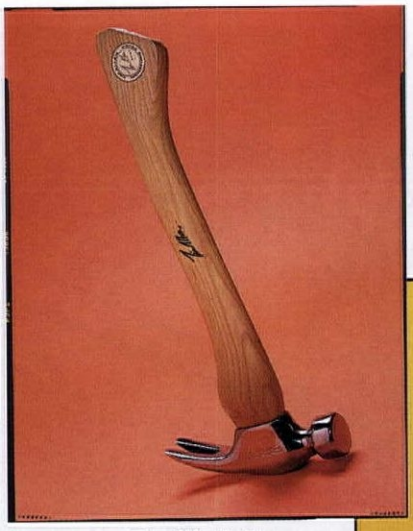
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can pull the button back to retract the now hopelessly dull and nicked blade, and rotate a knob to get a fresh one. There are fifteen double-edged blades inside, so if I wear them out attempting to carve a self-stick vinyl tile to fit around the swells and notches of an elaborate Victorian doorway molding, I can reverse the internal cartridge and ruin the other ends trying to pry up the metal plug under the cap of a new can of paint stripper.

Sharp edges are an obsession among people who work with cutting tools. In *Tools of the Trade*, Jeff Taylor writes about an older generation of carpet-layers, who worked with curved, fixed-blade knives that had to be hand-sharpened all through the working day. The younger guys used utility knives, which were invented in 1936, but even those require a lot of downtime while you fumble around with screwdrivers and blades or else work, inefficiently, with a dull edge you can't be bothered to replace. Ted Funger, the man who invented the Nack Knife, was a carpet-layer for twenty-five years, and went through approximately a quarter-million utility-knife blades in that time. Some of them may still be stuck to the floors of hotels and office buildings where he worked, because the easiest and safest thing to do with a discarded blade is just to lose it under the carpet and keep going. "A blade can last anywhere from five seconds to half an hour," Funger says. "When you're cutting on concrete, you go five feet and you're ready for a new blade, only most guys can't be bothered to stop. They average forty blades a day, but if they had an easy way to change them, they'd use four hundred." From that calculation, Funger extrapolates that the North American market for utility-knife blades, currently around two billion a year, will explode to twenty billion, once everyone has a Nack Knife. He assumes that this is only a question of how fast he can manufacture them.





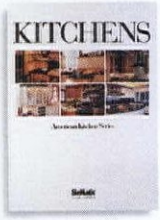
GET A GRIP Tim Allen's firm has a hickory-handle hammer, above, and a screwdriver, right, with fifteen interchangeable bits.

Funger worked for four and a half years on the Nack Knife before he

PHOTOGRAPHS BY NORMAN

IT'S NOT JUST A KITCHEN,

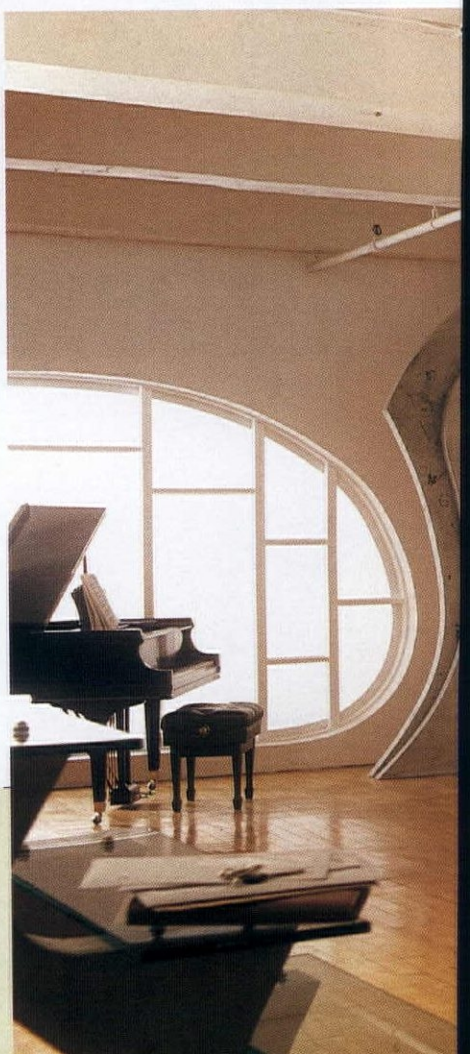
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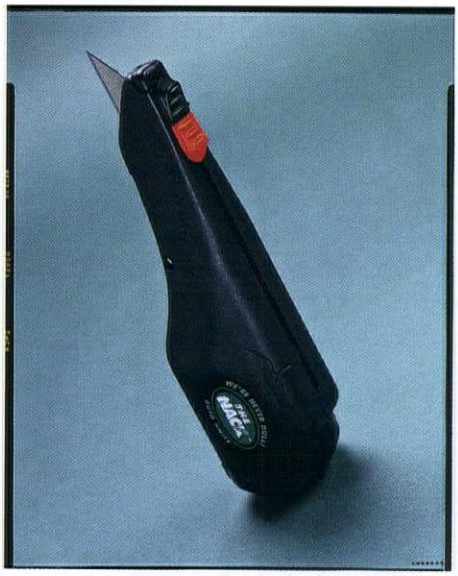
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perfected the disposable rotary magazine that is its secret—"like a gun, a cylinder, a carousel," he says, "solving the problem of how you transport a sliver of steel that's two inches long but only twenty-five thousandths of an inch thick. Everybody else who looked at this problem tried to stack them, so they had to move sideways, and it didn't work."

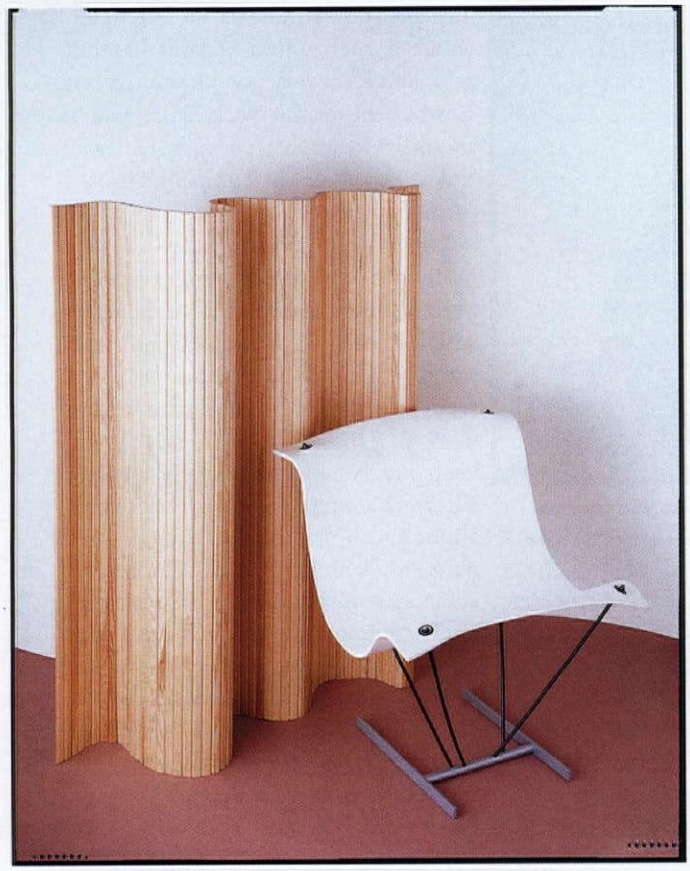
I'm not the only one with an interest in the Nack Knife, as it happens. At the 1996 National Hardware Show in Chicago, the knife, still in prototype, caught the eye of Rob Cowin, CEO of a new tool company called Tim Allen Signature Tools. Allen, who followed one of the more unlikely career paths in the history of show business—he was an industrial designer before becoming a comedian—wants to be to hardware what Paul Newman is to salad dressing. Of course, everyone knows you can make better salad dressing at home, but Allen has the opportunity to perform a real public service if he comes up with useful things like, for instance, a splashless paint mixer or a tool for extracting the base of a lightbulb that got stuck in its socket after the glass part twisted off in your hand. His first products include a series of boxed woodworking project kits for kids, a screwdriver with fifteen interchangeable bits, and a line of hammers. Within a few weeks after a story about the company appeared in *The New York Times*, inventors deluged it with more than sixty products. I have one of the hammers, an eighteen-ounce framer with a hickory hatchet grip, and it's a very good hammer, but Cowin believes the Nack Knife, which should start appearing in stores early this year, will be the company's breakthrough product.



NO PAIN A Nack Knife lets you change blades easily, with no fear of bodily harm.

I hope never to have to lay a carpet in my life—the job of laying vinyl tile in an eight-by-twelve-foot kitchenette, which the guy at Home Depot said should take around five hours, lasted from late September until the second week of January—but I know I will keep my Nack Knife handy anyway. There is something deeply satisfying about a well-crafted tool. Like a well-wrought sentence, it constitutes an achievement that defines us as human. Even if chimpanzees had a thumb, they would never come up with anything so ingenious as the Nack Knife's two-part safety-locking button. I will take pleasure in this knife for years to come, and someday, when it breaks, I can use it as a paint stirrer.







Polar Attractions

Two new shows celebrate seven decades of Finland's contributions to modernist design

BY AKIKO BUSCH

WE ARE ALL familiar with design that goes to extremes, but design that comes from extremes is another story altogether. Geographically positioned on the margins of the European continent, Finland offers just such a story. With its pale, luminous summer evenings that linger into dawn, staccato days of winter, Arctic winds, and proximity to the sea and inland waterways, extremes in temperature, climate, and light define the landscape. Not surprisingly, the cultural sensibility of Finland is stalwart and highly individualistic. It is a sensibility that has found eloquent expression in the realm of design known as Finnish modernism. Two current shows take the measure of this eloquence: "Finnish Modern Design: Utopian Ideals and Everyday Realities, 1930-1997" at the Bard Graduate Center in New York from February 26 through June 28, 1998, and "Alvar Aalto: Between Humanism and Materialism" at New York's Museum of Modern Art from February 19 through May 19.

From its beginnings, Finnish modernism was rooted in a respect for the natural world and in the region's native crafts—woodworking, glass, ceramics, textile arts. Such traditions—organic, functional, practical—influenced even the mass production of domestic furnishings and accessories.

Certainly this heritage is apparent in the work of Alvar Aalto (1898-1976), the legendary master of Finnish modernism. Poet and builder of the material environment, Aalto was a painter, architect, town planner, and designer; his materials were wood, glass, textiles, and interior space. His dictum that the furniture leg is the "column's little sister" reflects the span of his work, from domestic accessories to architecture. Whether it was his design for Villa Mairea, a private residence in which

NOW AND THEN Above right: A vintage Aalto chaise longue; left, Ilkka Suppanen's Nomad chair and Aalto's screen.

PHOTOGRAPHS BY ERAN OFFEK; PRODUCED BY LYGEIA GRACE; FABRICS STYLED BY DENISE CANTER

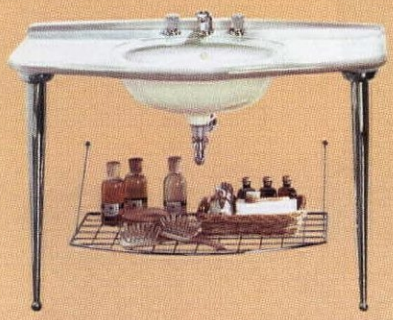


MAKING WAVES Clockwise from top left: Railway rug and City rug, $580 each, made of twisted paper twine by Woodnotes; Kaj Franck's colorful Kartio pieces by iittala Finland; fabric, clockwise from top left: Karuselli, Unikko in blue, Fandango, and Unikko in orange, all by Marimekko; Alvar Aalto's crystal vases, $48 to $145, MoMA Design Store; Tapio Wirkkala's bubble glassware from iittala Finland.

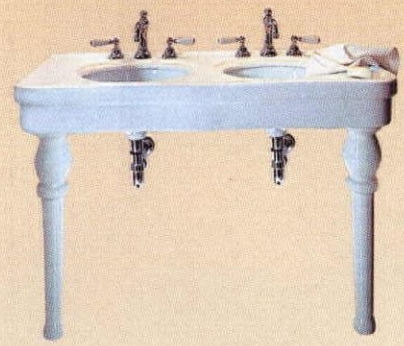
wood, plaster, and native clay blend harmoniously with the surrounding wooded landscape, or a small rippling glass vase, his creations suggest that every form and gesture of the built world is part of a greater whole. While Aalto is probably the preeminent exponent of Finnish modernism, he may be best remembered today for his wood furniture, in which functionalism and sculpture are gracefully fused.

The wellspring for Aalto's furniture—a constellation of birch stools, bentwood armchairs, webbed side chairs, lacquered birch tables, and lounge chairs, all dazzling in their straightforward simplicity—was not formal theory but his innate and tactile appreciation of the wood itself. While woodworkers in both America and Europe had mastered the technique of bending plywood, Aalto took advantage of the elasticity and resilience of Finnish birch, experimenting with techniques that resulted in the contours of the scroll chair. His cantilevered plywood armchair remains a milestone of modernism, acknowledging both the ethos of functionalism and the resonance of native Finnish woodworking. Despite advanced techniques for laminating them, Aalto's wood pieces follow the same material logic and simple construction evident in the traditional Finnish farmhouse. His most skillful moves as a designer may have lain in the way he combined international modern expression and regional craft tradition.

If Aalto dominated the landscape of Finnish modernism, a number of other designers wielded their own considerable influence. In the years following World War II, a community of designers helped determine how a craft-based society might transform its economy through industrial design. Working in wood, glass, ceramic, and silver, Tapio Wirkkala advocated an organic functionalism in forms that were at once austere and voluptuous. The glasswork of Timo Sarpaneva took its cues directly from the textures of the natural world. Using burnt-wood molds that produced distinctive patterns



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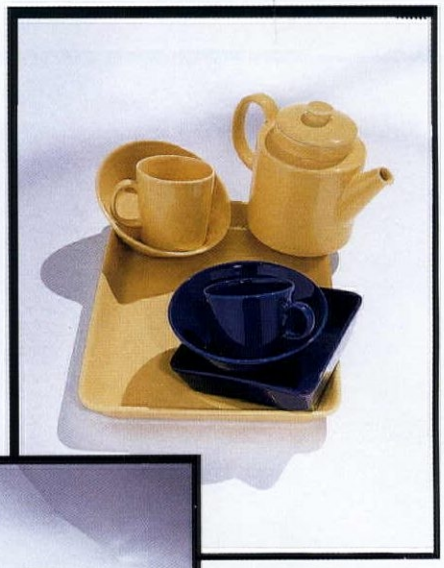
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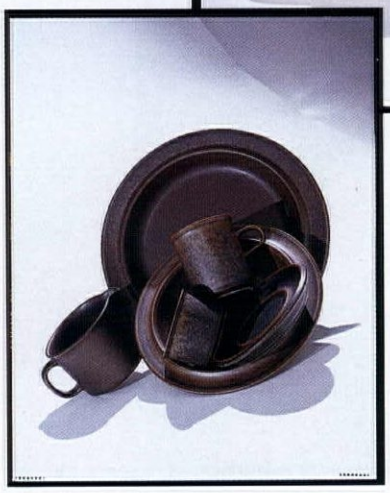
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or pouring molten glass into more improvisational forms, Sarpaneva produced pieces that were often more sculptural than utilitarian. Kaj Franck was more instrumental in translating the traditions of Finnish art and craft into mass-produced objects. As a designer for Arabia, then one of the largest ceramic manufacturers in Europe, Franck reconfigured the landscape of the tabletop. Colors and patterns were designed to be mixed and matched, putting a creative twist on the conventional uniformity of tableware.

Designer Ilmari Tapiovaara expressed his sensitivity to the natural environment in a different way. Exploring the economies of mass production, his wood and metal stacking chairs were designed to be efficiently manufactured, packaged, and stored. And in the textile arts of the sixties, Marimekko translated folk patterns into fabrics with more abstract, geometric designs.





GREAT DISH
Above: Kaj Franck's Teema tablewear for Arabia; prices range from $6.50 to $79.50. Left: Arabia's Ruska tablewear; prices range from $7.50 to $99.50. Sources, see back of book.

While contemporary Finnish design continues some of these modern traditions, it subverts and tweaks others. Nature remains a source for Finnish design, but it has become a realm that is unpredictable, full of paradoxes. Structural simplicity, a keen regard for light, and a sensitivity to the environment both in design and in the economic use of materials remain the underpinnings of contemporary Finnish architecture. All the same, any romantic views of the natural world that the Finnish moderns may once have held have been replaced by a sense of fragmentation. Whereas earlier generations of modern buildings seemed to be folded organically into the landscape, many contemporary constructions seem to suggest that our relationship with the natural world has become less certain.

Similarly, if the furniture and lighting by Stefan Lindfors extracts its beauty from forms of the natural world, it is a beauty that seems at times almost sinister. And the name Snowcrash, chosen by a community of young designers who exhibited their work at the 1997 Salone Internazionale del Mobile in Milan, refers not simply to the Arctic landscape but also to the static that fills a computer screen during a breakdown, in recognition of the random and improvisational poetics of technology. Just as their predecessors addressed the relationship between man and machine, the Snowcrash designers consider how humanism can inform technology. Thus Teppo Asikainen and Ilkka Terho's Netsurfer computer divan, designed as an arc, cradles sitters as they browse. And the impossibly minimal structure of Ilkka Suppanen's Nomad chair is softened by a free-floating felt seat. Like many other contemporary designers, their work acknowledges chaos, disruption, and complexity. Indeed, while the realm of nature continues to be a source for Finnish design, the work of many contemporary designers seems animated most by those forces of nature that are random, unpredictable, and disquieting.

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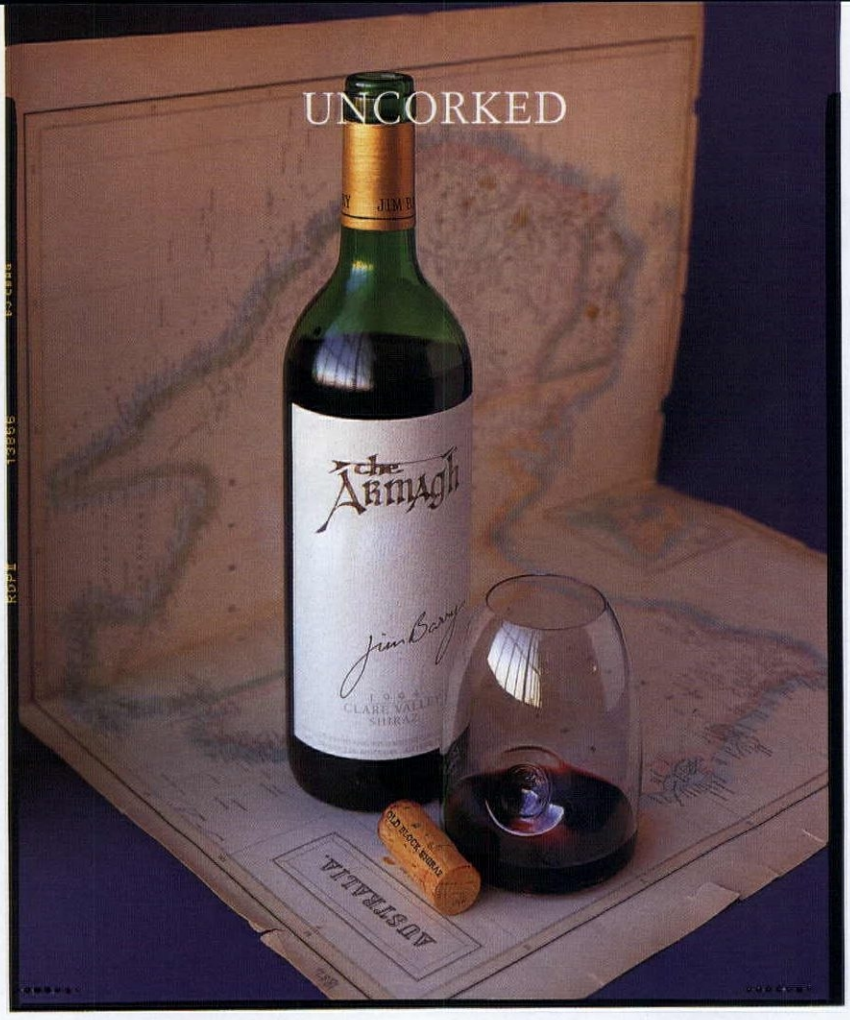


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All That Shiraz!

The quintessential Australian red is big, boisterous—and surprisingly refined

BY JAY McINERNEY

"WHAT WILL you have to drink?" the steward asked shortly after I had boarded a Quantas jet in Los Angeles, bound for Sydney. It being 11:00 A.M., I requested a Perrier. He raised his eyebrows and frowned at me: "Oh, dear," he said. "You're not going to be much fun." I was reminded of the old Monty Python sketch about the Australian philosophy department, where Rule Number One was "No NOT DRINKING." (This was also Rule Number Three.) A couple of hours later, when I requested a glass of Aussie Riesling with my lunch, the same steward shook his head. "Not the Riesling," he said. "No?" I asked. "Go with the Sémillon," he insisted. And by God, he was right. At suppertime, just past Hawaii, when I asked for the cabernet, the fastidious steward/sommelier directed me to the Shiraz. If only I had not been so diligent about observing Rule Number One, I might still remember the name of it. Anyway, take my word, it was great.

After a week in Australia—during which I never laid eyes on a vineyard—I concluded that Shiraz is the great Australian grape. And I decided that—besides the cheap wines with which I'd been familiar in the States—the Australians are turning out some spectacular premium wines.

Shiraz (known as Syrah elsewhere) is a warm-weather grape well suited to the temperate zones of southern Australia. Though it may seem absurd to generalize, the typical Australian Shiraz bounds up and introduces itself with a slap on your back, sticks a pot of jam in your nose, then offers to put you up for the night and lend you money. As opposed to the standoffish Rhône Valley Syrah, which usually takes years to open up and address you by your given name.

Until the introduction of cuttings from the Cape of Good Hope in 1791, there had been no vines in Australia. A century later, vineyards in South Australia, Victoria, and New South Wales were slaking the heroic thirsts of an ever-expanding population of ex-convicts and their descendants while providing thousands of barrels of rustic fortified wines for export to the righteous souls in

PHOTOGRAPH BY LISA CHARLES WATSON. SOURCES: SEE BACK OF BOOK.



IT TOOK A MONTH OF SATURDAYS TO FIND THE PERFECT CHAIR. BUT ONLY ONE TO FIND THE PERFECT KITCHEN.



She enjoyed the hunt as much as anything else. But when she saw that chair, peeking out from under a pile of red velvet curtains, she knew it was over.

As for her husband, he'd already done his part: hooked them up with a new range and refrigerator. Wasn't his fault it only took one day. But since Jenn-Air's known for making top quality appliances, there really wasn't much point looking anyplace else. Even she could see that.

Next Saturday, she'd begin her search for the perfect armoire. But thanks to some quick if not inspired thinking on his part, they had their perfect kitchen today.



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England. This high-octane plonk, I like to imagine, wreaked a measure of headachy revenge on the exiles' former persecutors in the motherland. In recent years the evolution of the Australian wine industry has somewhat resembled that of the Californian. An increasing demand for dry table wines, as well as indigenous technological innovations—not to mention a subsequent antitechnology backlash—have resulted in a quantum leap in quality since the 1950s. And while several large Gallo-like operations control a huge part of the market, there has been, as in Napa and Sonoma, an explosion of boutique wineries and an increasing emphasis on premium wines.

Wine buffs in Europe and the States have long been familiar with Grange Hermitage, first introduced in the fifties and now known simply as Penfold's Grange. Modeled on the Syrah-based Hermitage of France's Northern Rhône, this now famous wine raised the standard for a grape that had previously been regarded Down Under as a lowly workhorse, and introduced the radical notion of world-class Australian wine. In good years it is as rich and complex as almost any red wine on the planet and can taste as much like a Château Latour as a great Chave's Hermitage. It's now released at about $120 a bottle in the States, and it doesn't linger on the shelves. (Fortunately, Penfold's makes excellent, less expensive Shirazes.) Almost as highly regarded by the locals is Henschke's Hill of Grace, another highly concentrated and age-worthy Shiraz. A third contender for Big Monster from Down Under has recently emerged: Astralis, which, with the possible exception of Turley Hayne Vineyard Petite Syrah, is the most extracted, inky, macho red wine I have ever encountered. If you've got plenty of cash, durable enamel on your teeth, and the patience to wait fifteen years, I highly recommend it. Eat it with smoked kangaroo or perhaps grilled *Tyrannosaurus rex* steaks rubbed with chile.

Unlike Grange, product of the massive Penfold's conglomerate, Astralis is made at the tiny Clarendon Hills winery, located twenty-five miles southeast of Adelaide. Clarendon also makes slightly larger quantities of a refined and inexpensive Clarendon Hills Shiraz (as well as an old-vines Grenache for which I would gladly trade some of the Château Rayas in my cellar). Fortunately for American consumers, Clarendon's wines are now available in the States, along with those of a number of other small-production, artisanal estates, through the Australian Premium Wine Collection, brainchild of Dublin-born businessman/bon viveur John Larchet, who visited Australia on a *Wanderjahr* in 1981 and, partly out of enthusiasm for the wines he discovered there, was unable to pry himself away. When planning his Chicago wedding, Larchet discovered that it was almost impossible to find small-production premium wines from Australia, so he decided to start his own import company.

Although the Australian Premium Wine Collection includes most of the grape varietals grown in regions of his adopted land, Larchet believes that Shiraz, in its many variations, is the most expressive Australian red. There are now dozens of well-made, powerful, spicy, complex, meat-friendly Aussie Shirazes in the twenty-dollar range (the Barossa Valley is an especially good source), which provide far more value and drinking satisfaction than some of the lesser Rhônes or the mid-range California Syrahs. Not necessarily for the Chambolle-Musigny and chamber-music fans among us, Australian Shiraz very often tastes like it comes from the same country that brought us the music of AC/DC, a band which emphatically subscribed to Rule Number One.

THE OENO FILE

'95 ELDERTON BAROSSA VALLEY SHIRAZ Well balanced, ripe, and jammy, with a hint of that Rhône-y Syrah rubber on the nose for you fetishists. Terrific value. $25. For special occasions try the big but sophisticated '93 Elderton Command Shiraz. $60

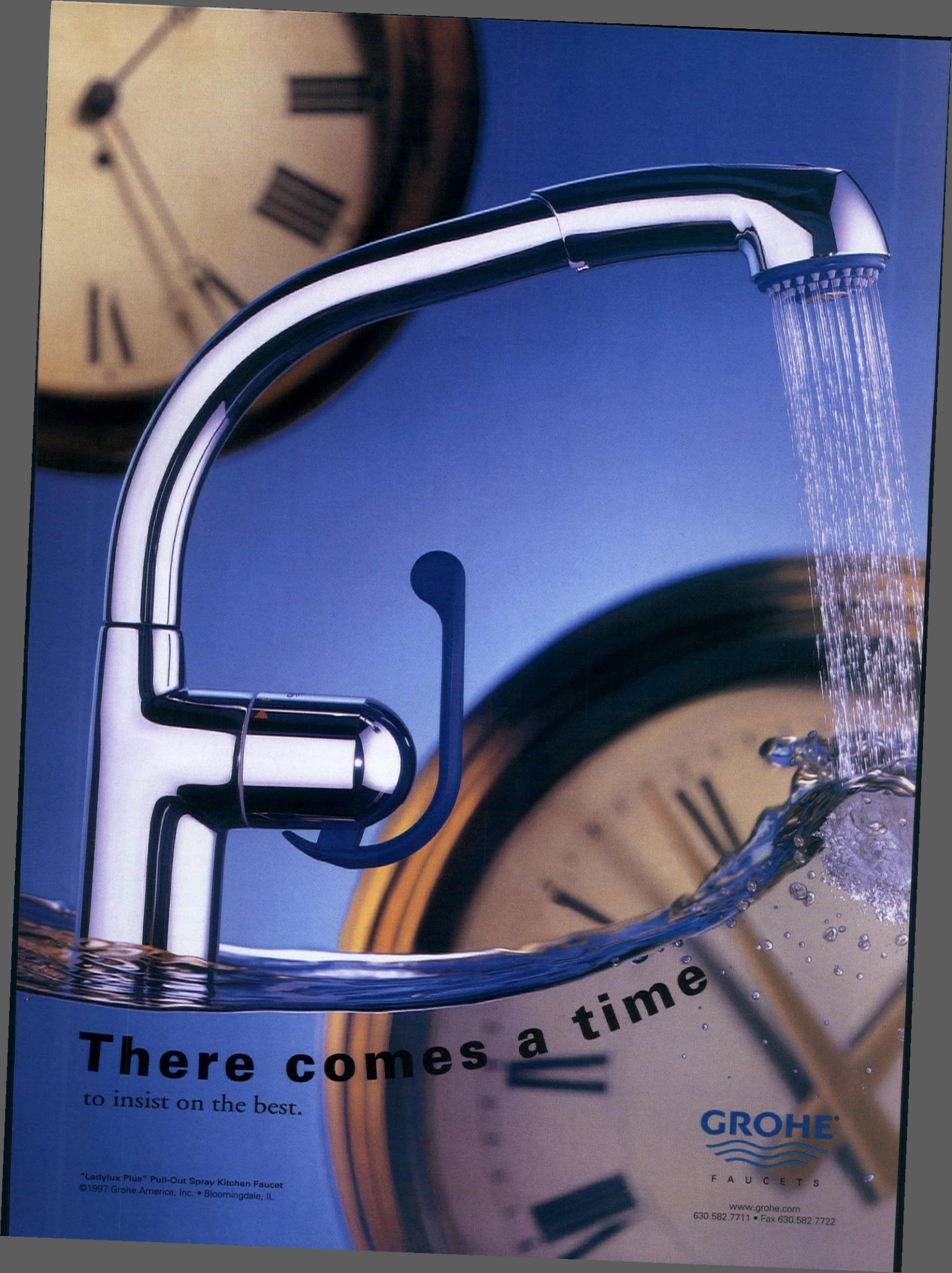
'94 PENFOLD'S KALIMNA BIN 28 A funky classic, full of rich, mouth-coating blackberry fruit. Like Mondavi, these guys are reliably excellent. $23

'94 THE ARMAGH, CLARE VALLEY A very smooth, rich, and well-balanced Shiraz, more INXS than AC/DC. $80

'95 YALUMBA SHIRAZ Nice blackberry-cough-drop fruit, sweet but not cloying. Very long finish. $10

'95 VASSE FELIX MARGARET RIVER SHIRAZ A sultry, smoky, brooding wine with an underlying tannic spine that promises to keep it going. $26




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September 1918

World War I or not, American housewives were sold on utopia in the form of the fully electrified kitchen

BY VÉRONIQUE VIENNE

With the sudden proliferation of plug & cook labor-saving appliances, the wealthy housewife of the World War I era had no choice but to become what was then called a household engineer. As bewildering to her as VCRs, RAM, and SCSI chains were to us at first, her new electrical workers were touted as efficient, fast, and easy to operate. The housewife would no longer have to deal with temperamental cooks, gossiping maids, and the unreliable iceman. And sure enough, within a couple of years, her re-engineered kitchen had become her busy home office—cleared of all those slow-moving servants who, according to *House & Garden*, were "content to jog along from day-break till dark at a steady figurative six knots per hour."

But the electrified home was a pricey proposition. The kitchen shown here was fully equipped with a fireless range, far left; a table-covered dishwasher, center; a fancy refrigerator, right; a kitchen motor with attachments, on top of the refrigerator; a fan for the food dehydrator, front left; and an ozonator to remove smoke and odors (out of view). It cost about a thousand dollars—enough to employ three maids full-time for one year. The refrigerator alone was five hundred dollars. For this kind of money, you could furnish an entire house.

To sell electric appliances to reluctant homemakers, manufacturers developed a number of new, time- and cost-efficient recipes for potential consumers: beef stewed in pressure cookers, eggs poached in chafing dishes, meat-and-potato menus prepared on double-decker grills. To control electric bills that could run an astronomical forty dollars a month if unchecked, magazines published tips on how to bake most of the food for a single meal in one dish. Thomas Edison should be given credit for the popularity in this country of the ubiquitous casserole.

Refrigerators presented a different challenge. In what is probably one of the most creative marketing coups to date, the cumbersome new machines were positioned as both preservers and makers of food. Women were talked into equating freezing with cooking. Ice-cold soft drinks, ice cream, chilled puddings, sherbets, and frozen desserts were extolled as comfort food. Combining the benefits of both the electric oven and the fridge, apple pie à la mode became a quintessentially American dessert.

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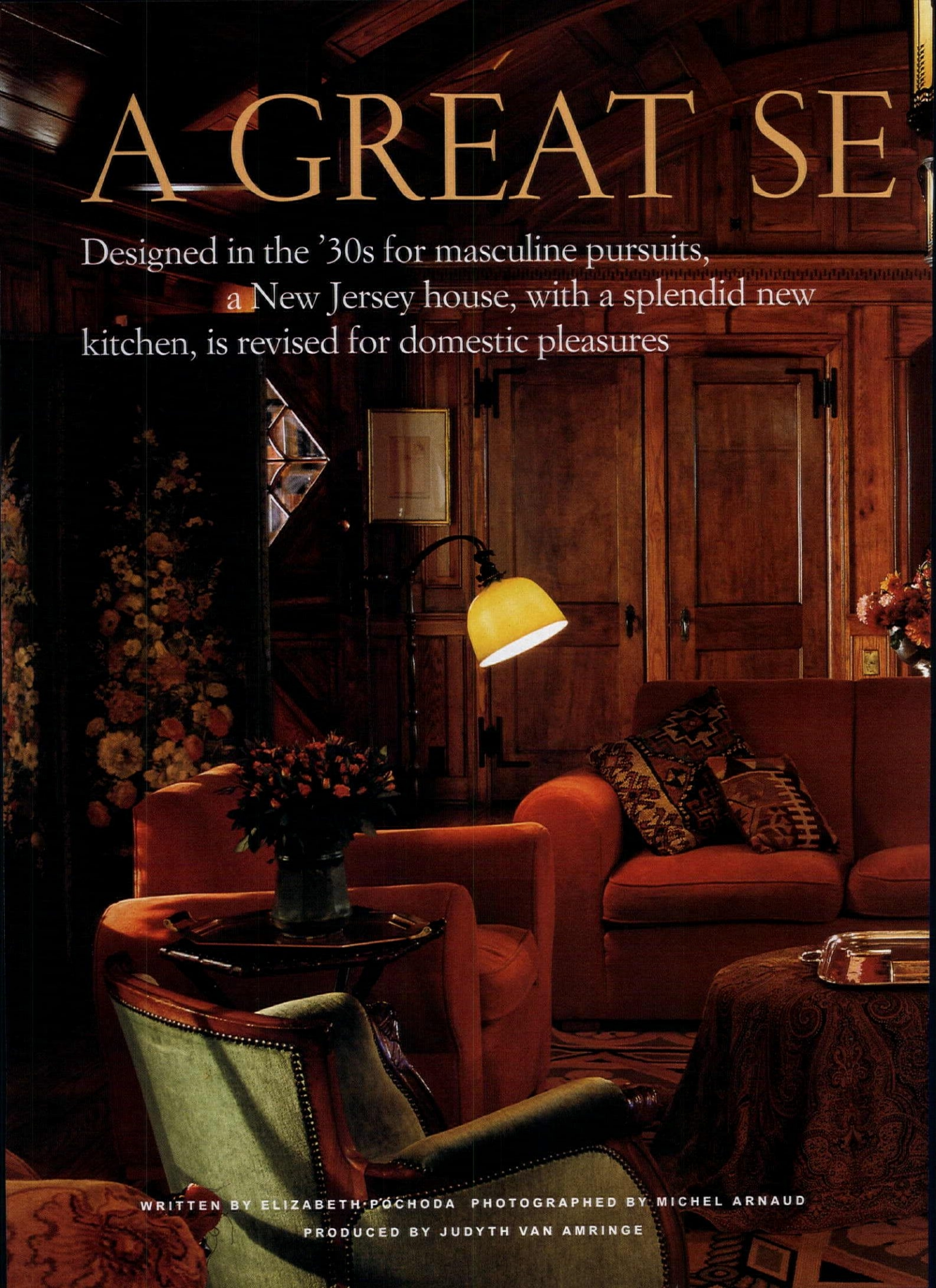

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the heart of the house

first principle Part of the dream of contemporary hospitality is to have a kitchen perfectly suited to our needs. But since these needs vary dramatically from person to person, standardized kitchens have become a thing of the past. Carefully designed to follow the style of the rest of the house, the kitchen of the '90s is now as individual as its owners' wardrobes and often as colorful. But these kitchens do have one element in common—enough conveniences to put the amateur cook on a par with any professional.



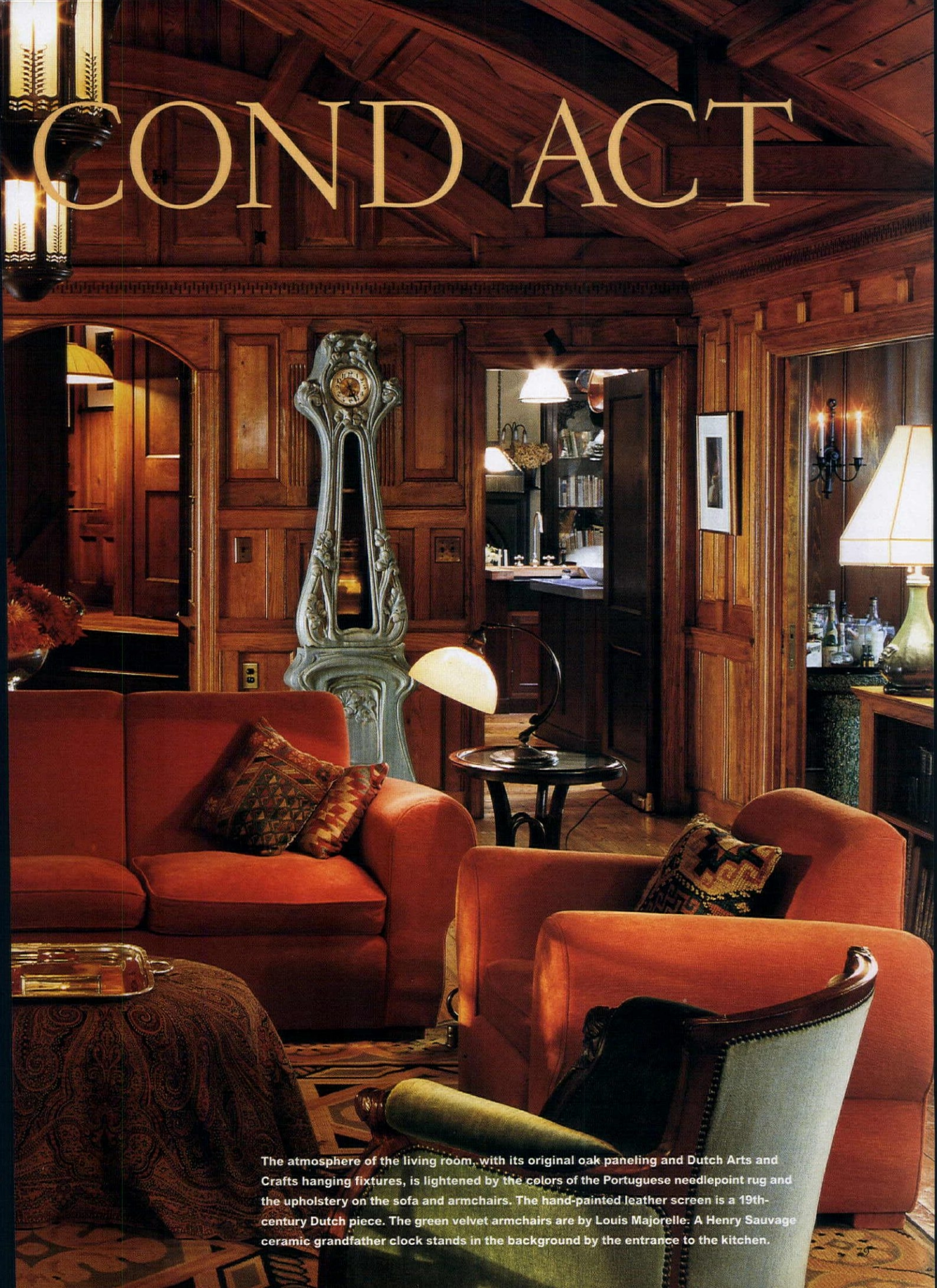
A GREAT SE

Designed in the '30s for masculine pursuits, a New Jersey house, with a splendid new kitchen, is revised for domestic pleasures

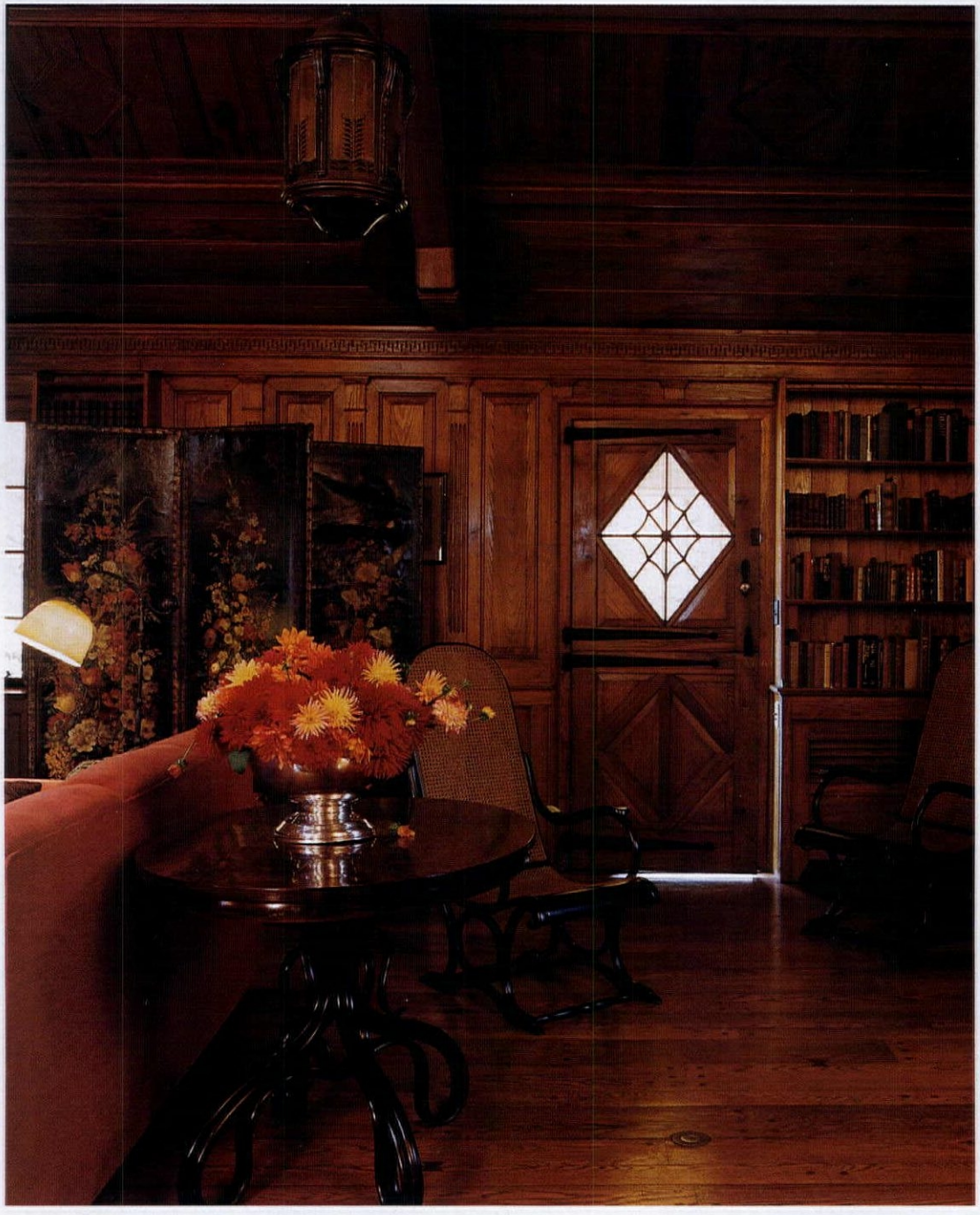
WRITTEN BY ELIZABETH POCHODA PHOTOGRAPHED BY MICHEL ARNAUD

PRODUCED BY JUDYTH VAN AMRINGE

COND ACT



The atmosphere of the living room, with its original oak paneling and Dutch Arts and Crafts hanging fixtures, is lightened by the colors of the Portuguese needlepoint rug and the upholstery on the sofa and armchairs. The hand-painted leather screen is a 19th-century Dutch piece. The green velvet armchairs are by Louis Majorelle. A Henry Sauvage ceramic grandfather clock stands in the background by the entrance to the kitchen.

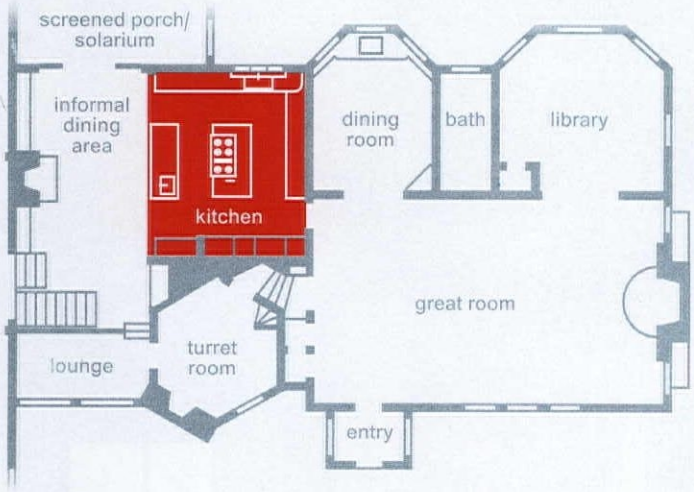


THE WONDERFUL PART ABOUT the Arts and Crafts movement, American style, was the way it turned the ideals of Ruskin and Morris to American ends. Take the late flowering of Arts and Crafts in the New Jersey home of David and Nina Altschiller. Built in 1938 as a retreat for executives of RCA—whose headquarters are nearby—its interiors show the simple muscular design, hand-finished work, and fitness for purpose that Ruskin championed. The oak-paneled main room, the cypress-paneled dining room, with its fountain and handmade tiles, and the English-walnut–paneled library all have that mix of Gothicism and simplicity characteristic of English Arts and Crafts. Even the oak floors boast their butterfly joints—another A & C trademark. And yet these sterling qualities have been joined by enough



The painstaking craftsmanship of the house is echoed in its furnishings. The dining table and chairs, this page, are by Josef Hoffmann. The console is by Thonet. The painting, by Edmund Debon, a minor French Impressionist, dates from 1895. A majolica birdbath is used as a serving stand. The table and rocking chairs at the end of the living room, opposite page, are by Thonet.

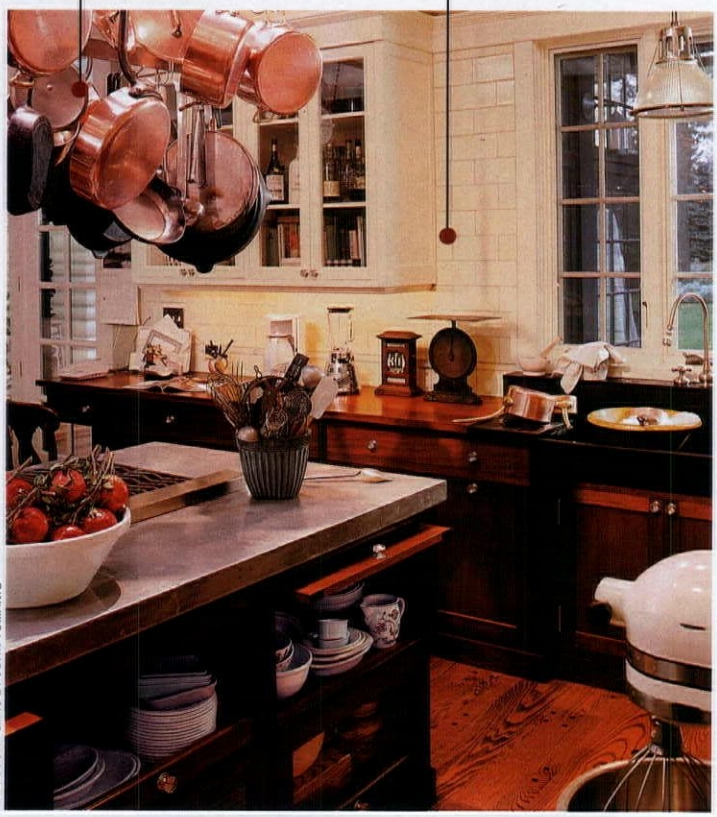
the kitchen focus on serious cooking



CENTER STAGE **Ronald Berlin designed the kitchen as the center of the house. You have to pass through it to get to the lounge, master bedroom, and solarium. The idea was to give it a lot of light, in contrast to the older parts of the house, but also to echo the original rooms with the mahogany cabinets and oak flooring.**

HEAVY METAL **Berlin designed the stainless-steel rack to hold an unusually large number of pots and lids. Most of them are from E. Dehillerin, in Paris.**

RESCUE EFFORT **The 19th-century tiles have wonderfully crazed surfaces. They were salvaged from City Hall in Philadelphia and purchased from a flea market in Lambertville, N.Y.**



ALL FLOOR PLANS BY JOHN TOMANIO

AGING PROCESS **The custom-made glass-fronted cabinets were given three coats of Schreuder Hascolac paint from Fine Paints of Europe. They were then rubbed with steel wool to give them their patina.**



TIME TRAVEL The up-to-the-minute appliances are offset by unusual antiques such as the two-sided metro clock by Hector Guimard, the Arts and Crafts hanging lamp, and the 19th-century English cast-iron-and-brass scale.

HANDWORK The mahogany cabinets were designed by Berlin and fabricated by Two-By-Four Contracting in Brooklyn, N.Y. Their finish is a combination of a formula of dichromate of potash and five coats of tung oil.

ENERGY-SAVER The two facing islands, one with a zinc countertop and the other covered in butcher block, are designed to make it possible to prepare and cook food with a minimum of steps.



sources

- Thermador range
- Miele dishwasher
- All faucets and sink fixtures, George Taylor, NYC
- For other sources, see back of book



In the master bedroom, the French Art Nouveau bed, by Louis Majorelle, is made up with antique linens. The wool carpet is from Karastan. The Art Deco armchairs are covered in canvas. The 19th-century Russian painting is by Alexi Vasiliev. The table lamps are by Handel.



The furnishings of the master bathroom, like those throughout, are compatible with the period and spirit of the house: an antique marble sink, a 19th-century French side chair and stool, and wall sconces by Handel. The tile is from Country Floors, NYC.

gadgetry to satisfy the most sybaritic American gentleman. Humidors pull out of the walls within arm's reach of chairs; sinks pull out, too; side tables pop up from the floor at the pull of a lever; desks ordinarily concealed by paneling flip down; and, here and there, alcoves and niches are meant for keeping bourbon, scotch, and rye at the ready. All this extravagance to allow the male and pale to smoke, drink, and play cards with undiminished fervor.

By the time the Altschillers came upon the place, in 1993, it had passed into other hands, and its glories were considerably dimmed. Although the gadgetry was intact, the paneling had been badly damaged by water, wood smoke, and nicotine. The house had only two bedrooms, a dismal kitchen, worse bathrooms, and the trees that had grown up around the building plunged it into a Stygian gloom. Ronald Berlin, the architect the Altschillers eventually hired to work on the place, describes the atmosphere as positively "ghoulish." And yet, when the couple took their first look at the great room, they knew, according to David, a partner in the advertising firm of Hill Holliday & Altschiller, that "the project was doable." Their renovations have revived the spirit of the building while also giving it color, light, and a convincing feeling of domesticity.

After they removed numerous trees and hired a crew of six to spend a month restoring the woodwork, the real challenge of adding to such a distinctive house began. Berlin was determined to extend the kitchen in a way that was consistent with the rest of the house, minus the clubbiness. And so both skylights and painted woodwork were used to provide relief from all the wood elsewhere, while the mahogany of the base cabinets and the oak floors with butterfly joints offer continuity. Berlin also gave the kitchen the same combination of rigor and luxury that distinguishes the original rooms. Everything is hand-finished, functional, and handsome, but there are enough hidden extravagances—such as the triple-decker fold-out pantry—to remind you of those pop-up tables and pull-out humidors. There is also every conceivable kitchen convenience, although none is intrusive enough to make the room look high-tech. In part, the kitchen's patina is the result of materials chosen for their compatibility with the period of the house—slate sinks, zinc countertop, and crazed ceramic wall tiles.

THE STURDINESS of Berlin's design, combined with the Altschillers' handsome furnishings, many of them Arts and Crafts, is exactly what this place deserved. Here, after all, is a house that was built, and overbuilt, by a former member of the Army Corps of Engineers. Its wonderful redundancies are part of its charm—a steel swimming pool, steel aircraft cables that tie the roof together, even a billiard table built for the centuries. The current owners enjoy the can-do spirit of the original design and in their own way have duplicated its delightful ingenuity.

VINTAGE LOOK

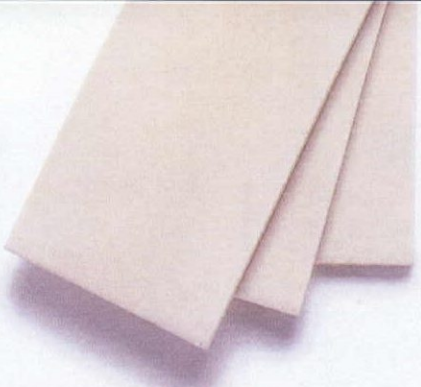
Architect Ronald Berlin envisioned the kitchen as both a departure from and an extension to the house. The skylight illuminates every corner of the space, providing relief from all the wood elsewhere. The presence of antiques and the mahogany base cabinets tie the kitchen thematically to the other rooms and give it its distinctive look. This is a kitchen designed for maximum convenience, but, like the rest of the house, its ingeniousness is often well concealed. Thus, a fold-out pantry layered with six sets of shelves is tucked neatly behind mahogany doors.





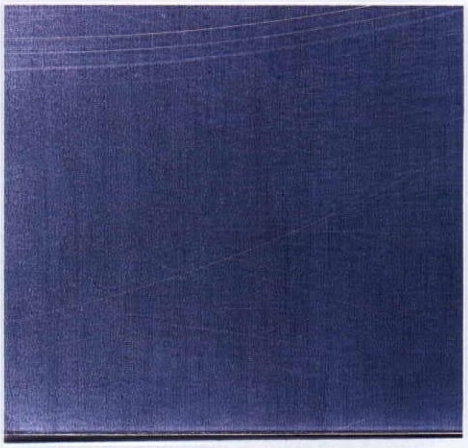
step lively

< The floors, made by Tonis Mang, of Hunterdon Wood Flooring in Clinton, NJ (908-735-9688), are fitted with butterfly joints and wooden pegs. These traditional fastenings, which expand and contract along with the oak planks they join, keep the floorboards tight and prevent buckling. The stain was custom-designed for the Altschillers.



just the right tile

^ The Altschillers bought 19th-century crazed ceramic tiles at a flea market, and Ronald Berlin put them along the back wall, where the light from the adjacent window illuminates their surfaces. Similar tiles, called Cottage Field Tiles, $15.60 per square foot, are available from Waterworks (800-899-6757).



counter points

In keeping with the customized Arts and Crafts materials original to the house, Berlin had glass-and-chrome pulls, below, from Simon's Hardware & Bath, NYC, $15 and $12, nickel-plated by All-Brite Metal Finishing in Philadelphia (215-423-2234). Zinc, like the sheet above, from Ney Products, Brooklyn, NY (800-777-7NEY), was used on an island countertop because it withstands heat.

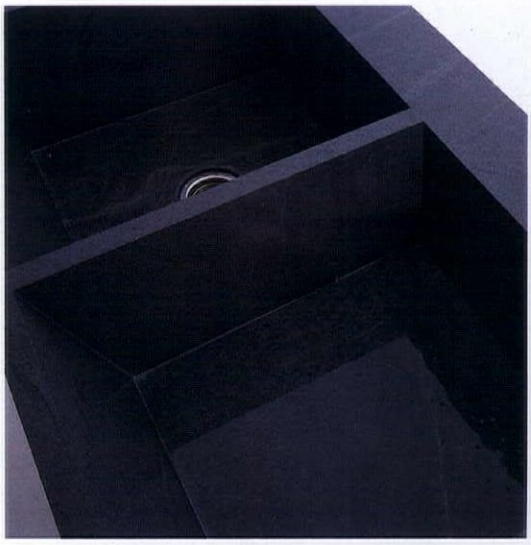


PHOTOGRAPHS BY MICHEL ARNAUD (INTERIORS); STEPHEN LEWIS (SINK); NORMAN (STILLS)



brightness falls

< Antique holophane lamps, purchased at Urban Archaeology in New York (212-431-4646), supplement the direct light that floods the kitchen from the windows and skylight. Reproductions made of solid brass with nickel plating and striated holophane glass are available from Ann-Morris Inc., NYC (212-755-3309).



that sinking feeling

^ The two slate sinks are both old but have different functions. The smaller one, in the butcher-block island, is ideal for cleaning and soaking vegetables, while the long shallow sink, by the bank of windows, is big enough for heavy-duty jobs like washing pots and pans. Similar sinks in soapstone are available from Vermont Soapstone Co. (800-284-5404).

the food channel

> Knowing that the kitchen would be a gathering place, the Altschillers installed a television. To keep it above the fray, they tucked it high in a corner on a pivoting rack like this one from Hammacher Schlemmer (800-543-3366).



filling station

v Taking his cue from professional kitchens, Berlin mounted a pot filler by T & S Brass and Bronze Works from George Taylor Specialties, NYC (212-226-5369), on the stovetop counter. The faucet fills pots as they sit on the burners.





the best seat

^ In kitchens for serious cooks, seating must be flexible enough to accommodate various tasks. Nina Altschiller bought this galvanized work stool from Smith & Hawken (800-776-3336) because it fits easily under the butcher-block island's cantilevered top and can be moved out of the way in a hurry, thanks to its slotted seat. Sources, see back of book.

the new *world*



BY SUZANNE SLESIN PHOTOGRAPHED BY FRANÇOIS DISCHINGER

pathfinder

Architect Donald Billinkoff builds a linear seaside getaway that links indoor and outdoor spaces



The palette throughout the house echoes the sky and sand that surround it. The master bedroom's sitting room area is a relaxing haven, with chairs and ottomans that are reproductions of 1947 Vladimir Kagan designs, from Dennis Miller; standing lamps from Lightforms, NY; rugs by Christine Van Der Hurd; and blue mosaic fireplace tiles. The print is by J. C. Heywood.

STYLED BY MICHAEL REYNOLDS



ANYONE WHO thinks a Mitteleuropa shtetl and a new, shingled house in East Hampton, New York, don't have much in common has not spoken to Donald Billinkoff. Since his student days, the New York–based architect had wanted to design a modern house "that was basically a path along which you had rooms attached." Last year, two successful women, an investment banker and a psychologist, gave him the chance. When the house was finished, a neighbor likened the architectural cluster of rooms to the tightly grouped houses of the Jewish villages that once dotted the rural areas of parts of Europe. Billinkoff designed the 5,500-square-foot house, with its step-down living room, so that the public and private zones would be separate but linked by a dramatic two-story kitchen. "Together, the pieces of the house create a village," he says.

The ingenious plan unfolds from the front door. To the left, French doors lead to the spacious master bedroom wing, which includes a bedroom and sitting area, a large bathroom, an exercise room, a private deck, and an office for the psychologist. To the right, a cabinet-lined corridor leads from the dining area to the soaring two-story kitchen, the guest bedrooms, and an upstairs office for the investment banker. "She likes to be in control," says Billinkoff, "so her office was designed to be like those in factories where the manager sits above the floor." In this case, she has a bird's-eye view of the kitchen, pool, decks, and tennis court. "She works a lot on

The living room, left and opposite page, was designed to be comfortable in all seasons. The club chairs, ottomans, and sofa are upholstered in Silkwood and are from Donghia Furniture and Textiles. The coffee table is from Holly Hunt. The fireplace tiles are from Ann Sacks Tile & Stone; the wool rug is from Odegard. The cabinets that line the hallway, opposite page, are sand-washed maple and waxed walnut from Kitchens & Baths, Linda Burkhardt, in Montauk, NY.

Clerestory windows, below, allow light to flood the interior. The banister on the stairs that lead from the kitchen to the guest rooms is made with bronze pipes, stainless-steel cables, and a mahogany handrail. The raised dining area, below left, with a table from Zona in New York, gets a surprising jolt of color from the purple-and-red schoolhouse chairs by Jasper Seating.







HERE COMES THE SUN Natural light streams into the galley-style kitchen, which opens to the porch, deck, and garden.

NO SMOKING The hood over the Viking stove is ventilated through a long pipe to avoid exhaust in the adjoining enclosed porch.

LONG AND LEAN A two-level, granite-covered counter functions as a work space and tabletop.

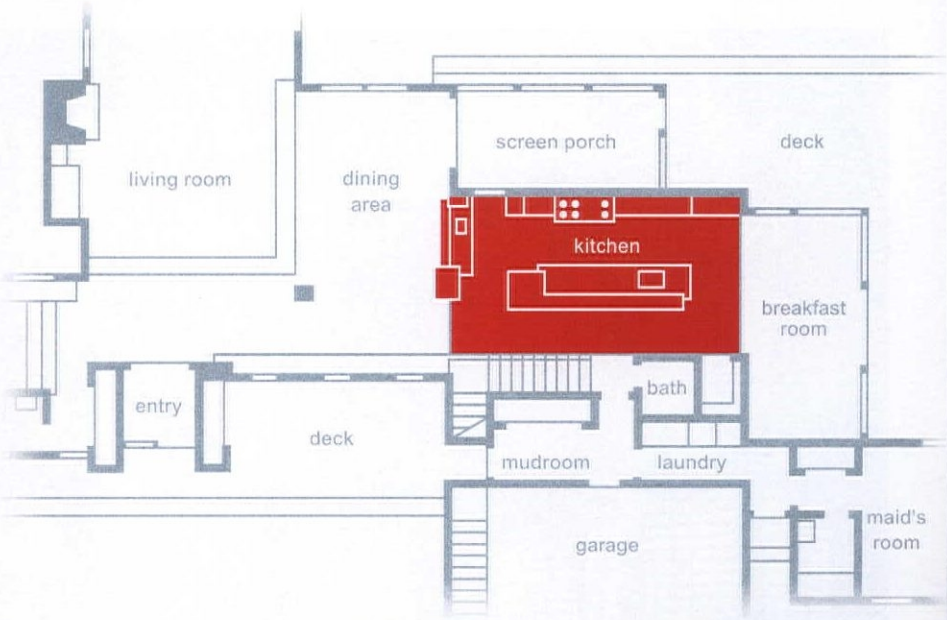
BUILT TO LAST All the cabinetry, by Kitchens and Baths, Linda Burkhardt, in Montauk, NY, was made of two woods, custom-colored washed maple and waxed walnut, to give a two-tone effect that recalls the look of driftwood.

sources

> Sub-Zero refrigerator
> Bosch dishwasher
> Franke sink
Hansgrohe fixtures
> For other sources, see back of book



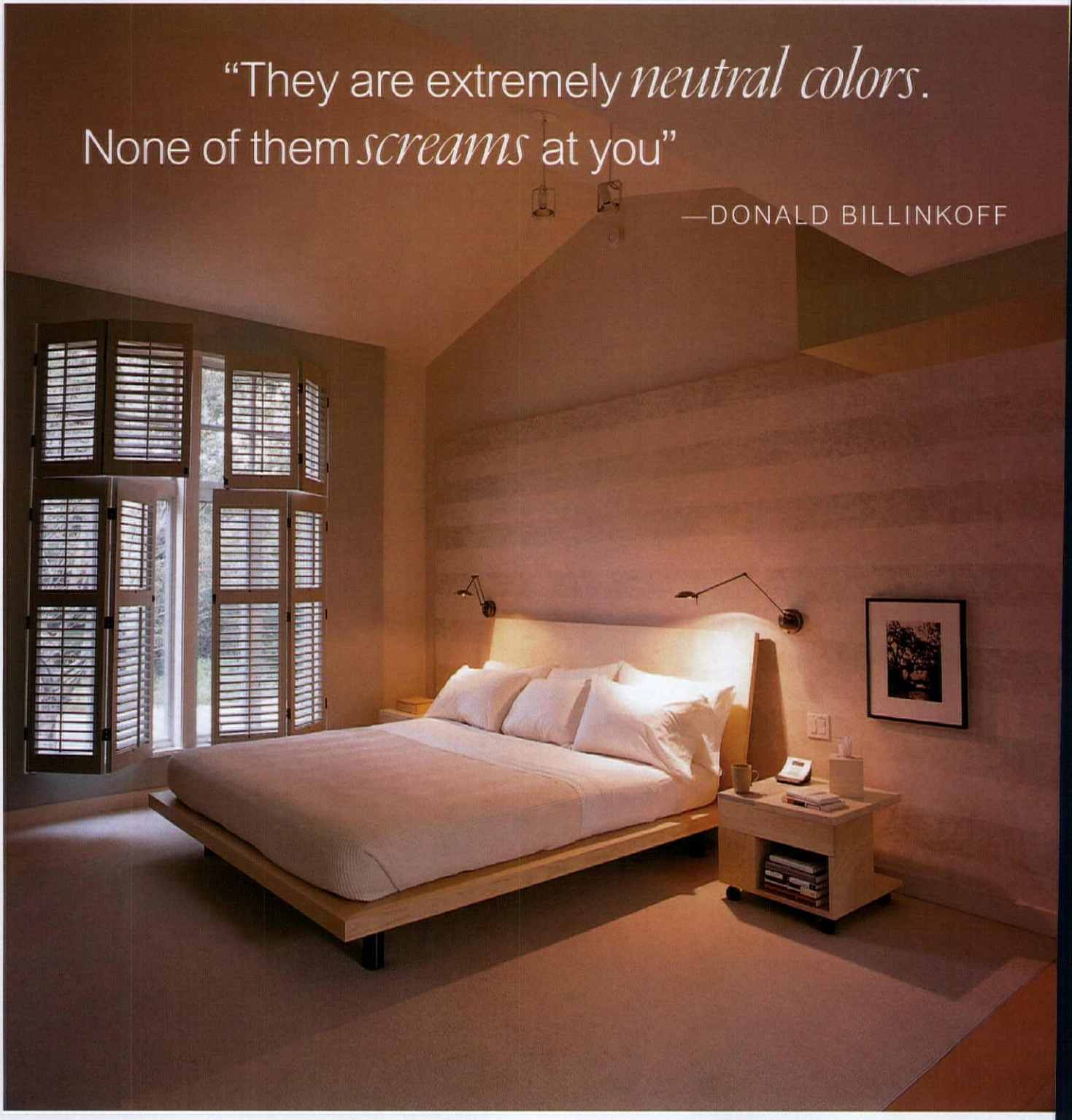
SITTING UP Barstools from Dennis Miller Associates are for perching and snacking.



MEET ME IN THE KITCHEN Architect Donald Billinkoff designed the 25-foot-long-by-13½-foot-wide kitchen as the social center, linking all areas of the house. Its ceilings reach a pinnacle of 20 feet to make the room feel larger than it is.



TILING UP Blue slate floor tiles make a connection to the outdoors—they are also used around the pool—and go well with the natural-hued, pillow-textured backsplash tiles.



weekends," adds the architect, "and this way she can be on the phone and still feel part of the activities."

The long, galley-like kitchen is a light-filled open space that links the wings of the house and functions as its anchor. The floor is blue slate; the tall, glass-fronted cabinets made from two woods, maple and walnut, are stained to look like driftwood. "I have a notion that no matter what you put behind glass, it looks good," says Billinkoff. "Glass makes the pieces one displays feel precious."

The color scheme throughout the house is based on the natural elements to which the psychologist was drawn—sand, water, sky, and grass—and which the architect interpreted in pale blues, greens, grays, and beiges. "They are all extremely neutral colors that work as shadows for themselves," says Billinkoff of the serene palette. "None of them screams at you." There are, however, a few surprises. In the dining area, the schoolhouse chairs are stained purple and red; the mosaic-tiled fireplace in the master bedroom is a bolt of blue; and the floral wallpaper that frames the front door is the kind of whimsical design detail that makes visitors stop in their tracks. Any doubts they might have had are gone: they're definitely not in the old country anymore.



The master bedroom, opposite page, is serenely minimal. Don Simon made the maple platform bed and rolling table that were designed by Billinkoff. Brian G. Leaver created the two tones of paint. Wooden shutters are by John Hummel Custom Builders, East Hampton, NY.

The limestone-tiled master bathroom, left, with an Americh oval tub and Hansgrohe and Kohler fixtures, is luxuriously large. Leaver painted the wall around the shower for added texture and color.

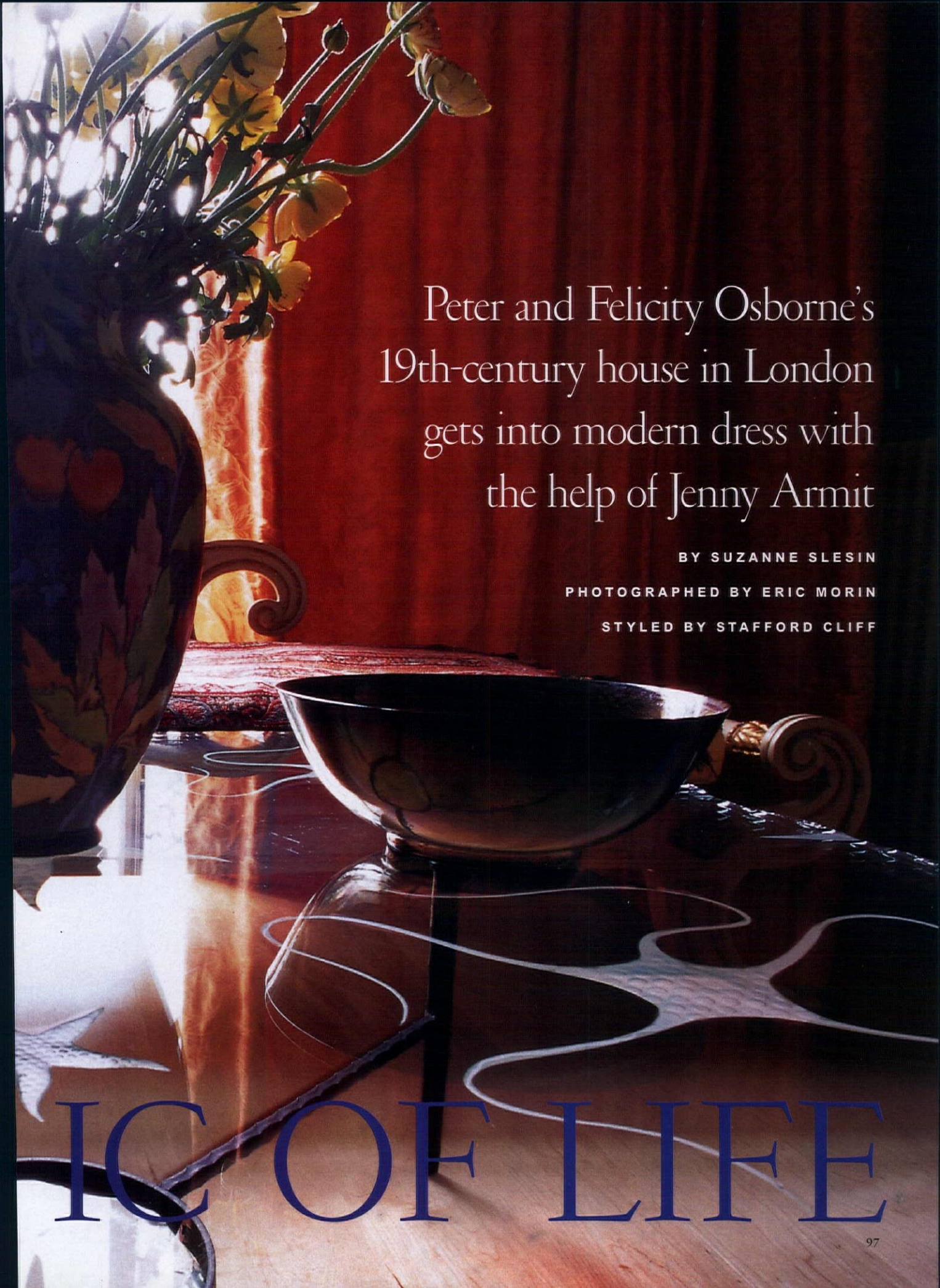
Visiting children snuggle in bunk beds, below, designed by Billinkoff. The Nelson bench is from Palazzetti, New York, the carpet from Stark, the linens from Portico, New York. Sources, see back of book.





With audacious colors and contemporary pieces such as the Paul Clifford table in this corner of the drawing room, the Osbornes achieve their own version of modernity. Lined draperies, made from Osborne & Little's Palmyra and Maracanda silks, provide a rich backdrop for a Cantata silk–covered Regency chaise, Fornasetti screen, and antique vase.

THE FABR



IC OF LIFE

Peter and Felicity Osborne's 19th-century house in London gets into modern dress with the help of Jenny Armit

BY SUZANNE SLESIN

PHOTOGRAPHED BY ERIC MORIN

STYLED BY STAFFORD CLIFF



IT'S BEEN A BUSY, BUSY YEAR for the Osbornes. He is Peter, the chairman of Osborne & Little, the fabric and wallpaper company he founded with his brother-in-law Antony Little twenty-nine years ago. She is Felicity, the new owner of a take-out gourmet emporium called, felicitously, Felicitous. The couple and three of their four sons have also recently moved into a large mid-nineteenth-century house in west London.

That's all par for the course. The Osbornes are the kinds of people who face change with enthusiasm. They are, for instance, aware of the new breezes fluttering through English decorating. "The English country-house look is dying away," Peter says, "and although our taste has always been fairly traditional, we're part of this



A patinated-copper-and-bronze table by Mark Brazier Jones gives a jolt of modernism to the drawing room, where the walls are covered in Osborne & Little's Glissando silver metallic wallpaper. The sofas are from Succession, in London. The one facing the fireplace is upholstered in Osborne & Little's Rondo; the other, in a chenille by Nina Campbell. The Brummel chair by Osborne & Little is upholstered in a chenille. Most of the artwork is by William Roberts.

great movement of wanting things to go contemporary."

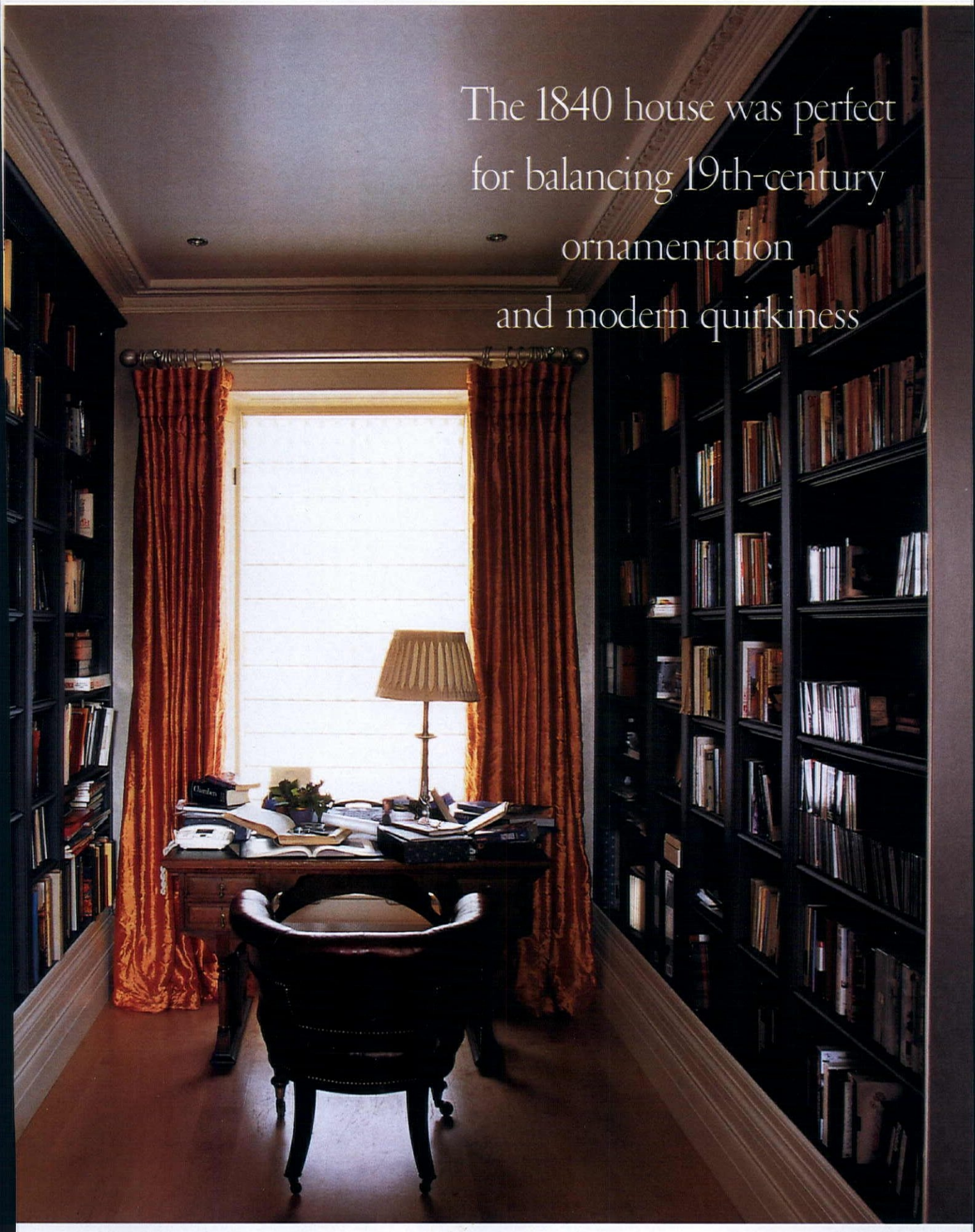
For the Osbornes, there was no better catalyst for change than their 1840 house. The large light-filled rooms offered the right background for balancing nineteenth-century ornamentation and the sleek, and sometimes baroque, quirkiness of the English modernists. Having bought the house on November 11, 1996, the Osbornes insisted on celebrating Christmas there a few weeks later. With all the decorating done, of course.

Jenny Armit, a London decorator, was asked to "come up with the sort of interior we would not do ourselves," says Peter. She did. So much so that when the Osbornes first saw the full-bodied orange silk curtains, black woodwork, and silver metallic wallpaper (all Osborne & Little)





Antiques like the console in the drawing room, above, take on a contemporary look in the company of works by William Roberts hanging over it. A mask-like sculpture by Patricia Voit, an antique chalice, and a Loetz vase sit on the console, reinforcing the mix of old and new. The study, right, with its antique desk and chair, is a sanctuary off the drawing room. The silver-leaf curtain pole is from McKinney & Company, in London.


The 1840 house was perfect
for balancing 19th-century
ornamentation
and modern quirkiness

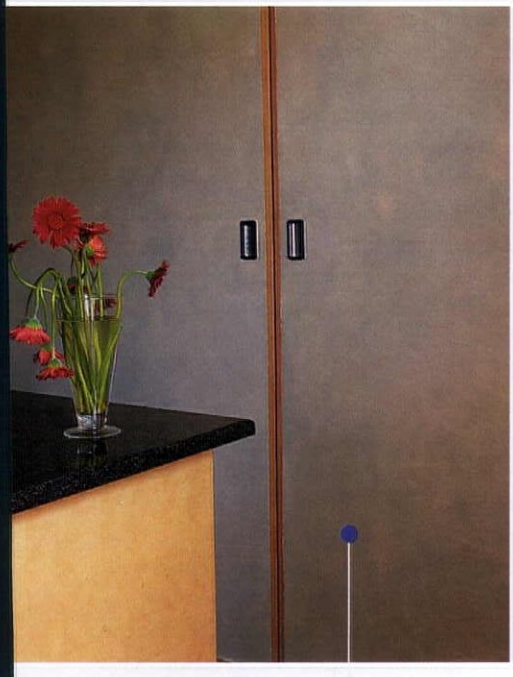


CHEERY CHERRY **The kitchen was already installed when the Osbornes moved in, but they did brighten up the gray Bulthaup cabinetry by giving it a polished cherry finish.**

TOWER POWER **A sleek stainless-steel ventilation hood is suspended over the cooking island. A glass shelf attached to it keeps pitchers and other kitchen china at hand.**

DOUBLE DUTY **Two cooktops, one gas, one electric, both from Atag, a Dutch company, are an unusual feature of this kitchen. They have been installed in a granite countertop.**

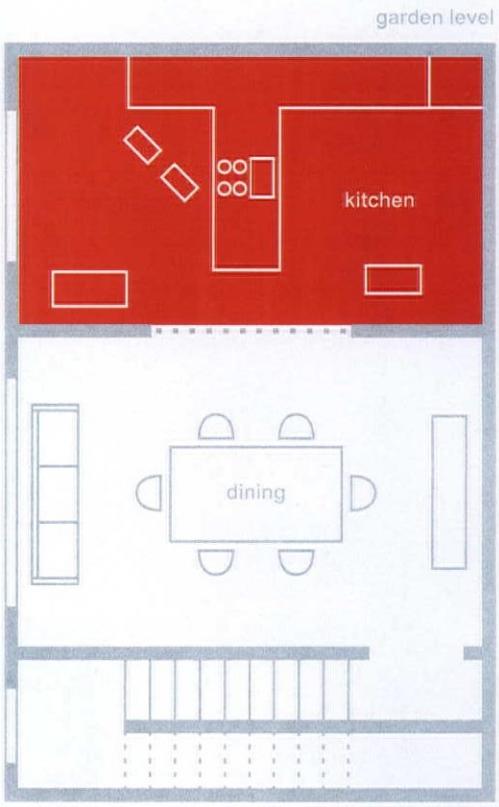




OPEN-AND-SHUT CASE The sliding doors separating the kitchen from the dining room are usually left open for a view of the kitchen; they may be closed for dinner parties. Because the back of the house faces a southwest garden, both rooms are filled with daylight. Sources, see back of book.

TABLE D'HÔTE The dining room has an oak-and-polished-chrome table by Peter Vidal and Poltrona Frau leather chairs from Mary Fox Linton, a London decorator. The china is Mason's ironstone from about 1925. The screen print is by Howard Hodgkin.

UPSTAIRS, DOWNSTAIRS The space overlooking the garden was once the basement. It was then divided into the new kitchen and dining room—a plan that works for the Osbornes as a family and for entertaining. After dinner, guests are invited to have coffee in the living room, on the floor above.







that Armit planned for the drawing room, they gasped. And went along with all of it. The bold scheme turned out to be just the right foil for the Osbornes' enviable number of works by William Roberts. "He's the English version of an Italian futurist," says Peter, who grouped Roberts's paintings around the fireplace in the drawing room. The Osbornes' other modern English paintings give focus to their other rooms: a painting by Michael Craig Martin in Day-Glo hues anchors the entrance hall; a painting by Howard Hodgkin and a watercolor by Allen Jones line a wall in the dining room.

"Our previous house was stuffed with Arts and Crafts, but some of it was just looking too heavy," says Peter, who sold many of the pieces, keeping only some of the best, including an 1880 John Moyr Smith sideboard. Their new acquisitions would add the perfect note of quirky eclecticism: a copper-and-bronze table by Mark Brazier Jones, a carpet by Allegra Hicks, and an oak-and-polished-chrome table by Peter Vidal for the dining room.

The kitchen is another adventure, a sleekly modern room defined by a granite-topped workstation with electric and gas cooktops. Sliding panels separate it from the dining room, but its drama is not entirely hidden. "Sometimes we shut the doors for dinner parties," says Felicity, "but ninety percent of the time, the doors are open." And Peter adds, "People like to look into the kitchen, just as if they were in a restaurant."

"We've always been traditionalists, but we're part of the movement of wanting things to go contemporary"

—PETER OSBORNE



The bedrooms strike a more romantic note than does the rest of the house. Osborne & Little Merlin cotton curtains frame the window seat in one of the children's bedrooms. In the master bedroom, opposite top left, the walls are covered in Osborne & Little's Melisande, a paisley chenille. The headboard is upholstered in the company's Ghillie. The antique sofa is covered in Little Hussar, a velvet. The armchair, below, is upholstered in stone-washed cotton; the pillows are woven strips of silk. Sources, see back of book.

COOKIN' GOOD



ONCE, OUR MOTHERS shooed us out—but in the portfolio of kitchens that follows we're invited back—not only to help chop vegetables but to sit and relax in a **comfy environment**, keep company with family and friends, and watch good food being prepared. The latest designs make the kitchen a **social hub**, imbuing it with warmth without compromising efficiency. There's personality, too: the déjà vu, cookie-cutter look is gone. The kitchen has never been so high-tech, with **restaurant-caliber stoves** and Sub-Zero refrigerators, pizza ovens, and appliances designed to be concealed behind cabinetry. Kitchen designers such as London's Johnny Grey have paid attention to the **ergonomics** of cooking and washing dishes. But there is also an emphasis on craftsmanship and fine materials, including **beautiful woods** like pear and sycamore, soapstone for a sink, and brushed stainless steel. There is color, even humor, and an emphasis on making this room comfortable and welcoming. Whatever our cravings, a **well-designed** kitchen will satisfy them.

WRITTEN BY INGRID ABRAMOVITCH



PHOTOGRAPHED BY PIETER ESTERSOHN; PRODUCED BY CAROLINE YOUNG; STYLED BY JUDYTH VAN AMRINGE.

COOLING DOWN

The Gaggenau ventilator hood over the stove is adjustable with the push of a button. Vogelsang brings it down when she does heavy-duty stovetop cooking.

FITTING IN

The Gaggenau stovetop and oven are fronted with pearwood to integrate them into the total look.

CURVACEOUS

The cabinets, from Irpinia Kitchens in Boca Raton, FL, are pearwood and blue fiberboard with a high-gloss polyester finish.

the artist's space

the challenge a funky look **the solution** shiny blue cabinets

As an artist, Barbara Vogelsang didn't want just any cabinets when she updated the kitchen in her almost century-old house in Brookline, Massachusetts. "I like funky things," she says. She also wanted cabinets and appliances that would mix well with her Art Deco table and chairs.

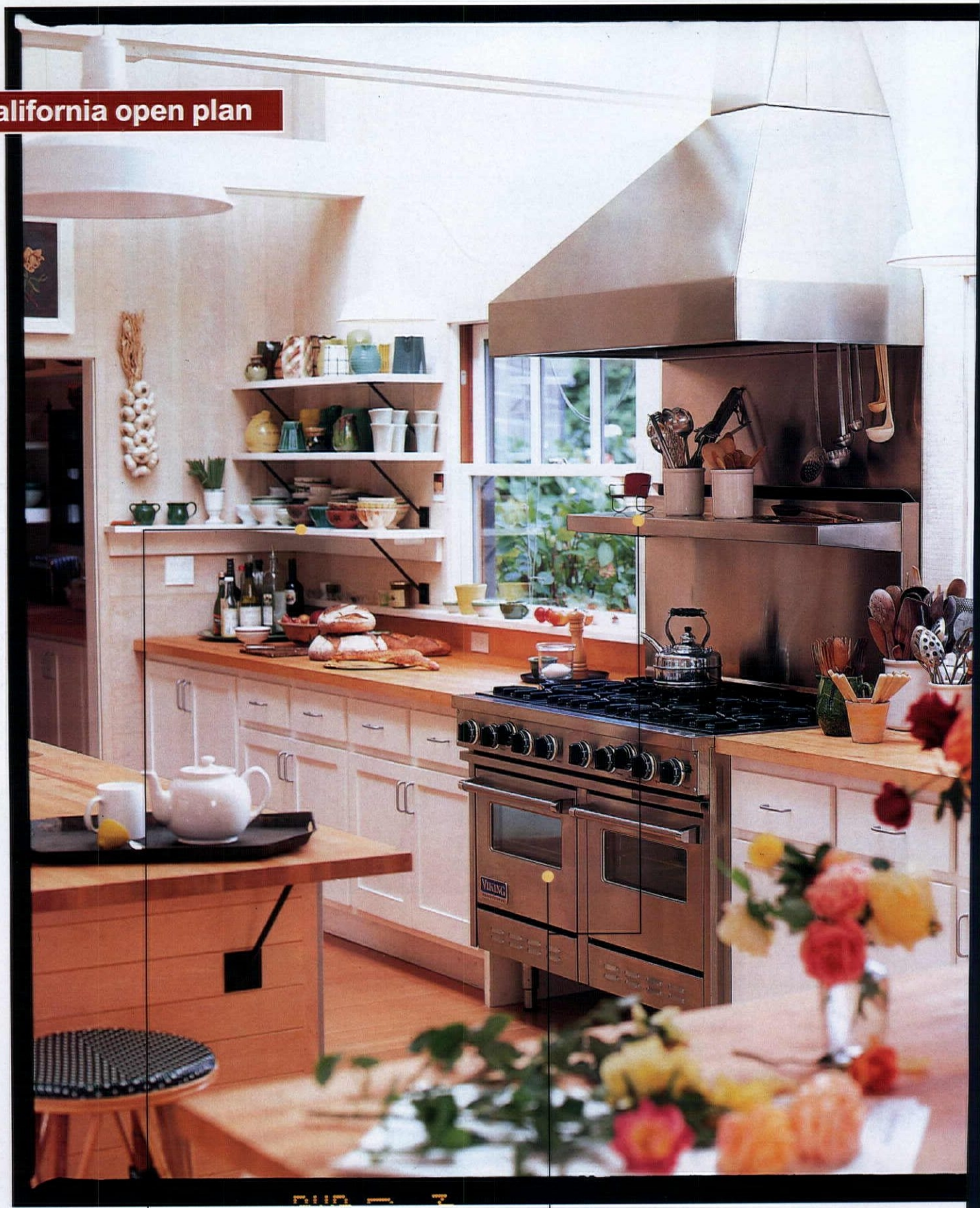
After a long search, she fell in love with a kitchen system from a Canadian manufacturer, Irpinia Kitchens. "It hit my passion for design," she says. Furthermore, since Irpinia sells its kitchens through its own factory showrooms, there was no dealer markup on its high-end cabinetry. (To find the nearest showroom, call Irpinia in Boca Raton: 561-988-9933.) For Vogelsang, the selling points included:

▶ **Color.** The cabinets and appliance fronts combined pearwood, brushed stainless-steel surfaces and hardware, and—best of all—curved drawer columns in a saturated cobalt blue. Everything was coated with a high-gloss polyester finish developed in Europe, for a beyond-shiny, almost mirrored effect. Vogelsang knew that those finishes would show dirt and need to be cleaned frequently—and they do. "But when you love something, you put up with it," she says.

▶ **The appliances,** including a Gaggenau stove, were integrated into the pearwood cabinetry so they don't interrupt the cabinets' sleek lines. When Vogelsang isn't using the burners, she protects them with stainless-steel covers.

▶ **The kitchen system** came with coordinating stainless-steel racks. On one, Vogelsang stores wine bottles and displays artwork. Another holds open a cookbook. "I don't always cook," she says, "but every day I turn the page so it looks like I have something else on my plate."

california open plan



INSIDE OUT Above the custom cabinets by P. D. & Associates, Point Reyes, CA, open shelves fit into a corner and display Buell's collection of colorful French pottery from the '30s through the '50s.

A FULL RANGE OF USES Over the Viking professional stove is a stainless-steel shelf on which kitchen tools are kept out in the open. A rack hanging on the inside of the ventilator holds an array of ladles.

sources

- Sub-Zero refrigerator
- Viking dishwasher
- Grohe faucet
- Kohler sink
- Benjamin Moore Navajo White Paint
- For other sources, see back of book





HAVE A SEAT When guests wander into the kitchen, they can sit on Drucker bistro stools from France.

PHOTOGRAPHED BY VICTORIA PEARSON; PRODUCED BY LORA ZARUBIN; STYLED BY R. L. FLETCHER.

the challenge many cooks **the solution** user-friendly design

Like many San Francisco natives, Susie Tompkins Buell, a founder of Esprit, worships healthy organic foods. Many of her friends are chefs, including Alice Waters, the earth mother of California cuisine. Buell has a problem we would all like to have: her foodie friends sometimes show up and start cooking. So for the kitchen in her country home in northern California, she needed a user-friendly design. With R. L. Fletcher, a San Francisco interior designer, she came up with this plan:

- **Everyday dishes and glassware** are stored on open shelves, while kitchen tools are kept in jars on the counters. "It's easy to navigate and understand," she says. "Everything's out."
- **Fletcher stripped the sealer** from maple counters and oiled them so the entire surface can be used as a chopping block. An oil made for chopping blocks is reapplied every two weeks.
- **Make the kitchen the focal point** of her house. "You can't get people out of the kitchen when you entertain," Buell says. "I wanted to accommodate that."

the social hub



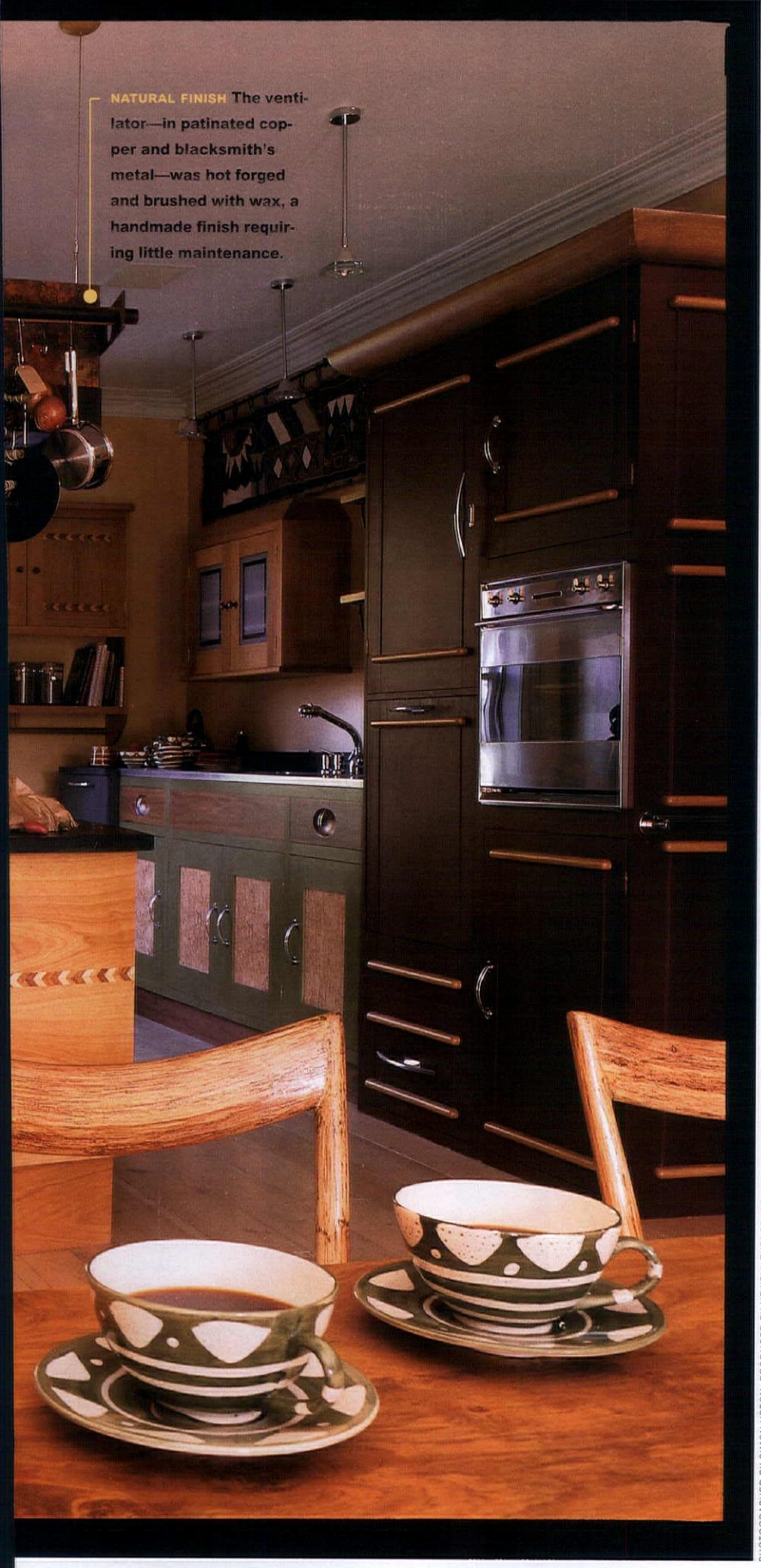
TARGETED LIGHTING Low-voltage suspended lights from Connect Lighting, England, were placed on five circuits and equipped with dimmer switches to give the users more control over the room's lighting.

ROUNDING OFF Grey thinks squared-off edges block pathways and prefers pieces with curved lines, such as this cabinet and kitchen island that he designed. He calls this concept "soft geometry."

ISLAND LIVING The island in the middle of the room, with the Gaggenau stovetop and chopping counters by Johnny Grey & Co., lets the cook interact with family members.

sources

> Custom cabinets by Johnny Grey & Co.
> Sub-Zero refrigerator
> Smeg, UK built-in oven
> For other sources, see back of book



NATURAL FINISH The ventilator—in patinated copper and blacksmith's metal—was hot forged and brushed with wax, a handmade finish requiring little maintenance.

PHOTOGRAPHED BY SIMON UPTON; PRODUCED BY NEWELL TURNER; STYLED BY STAFFORD CLIFF.

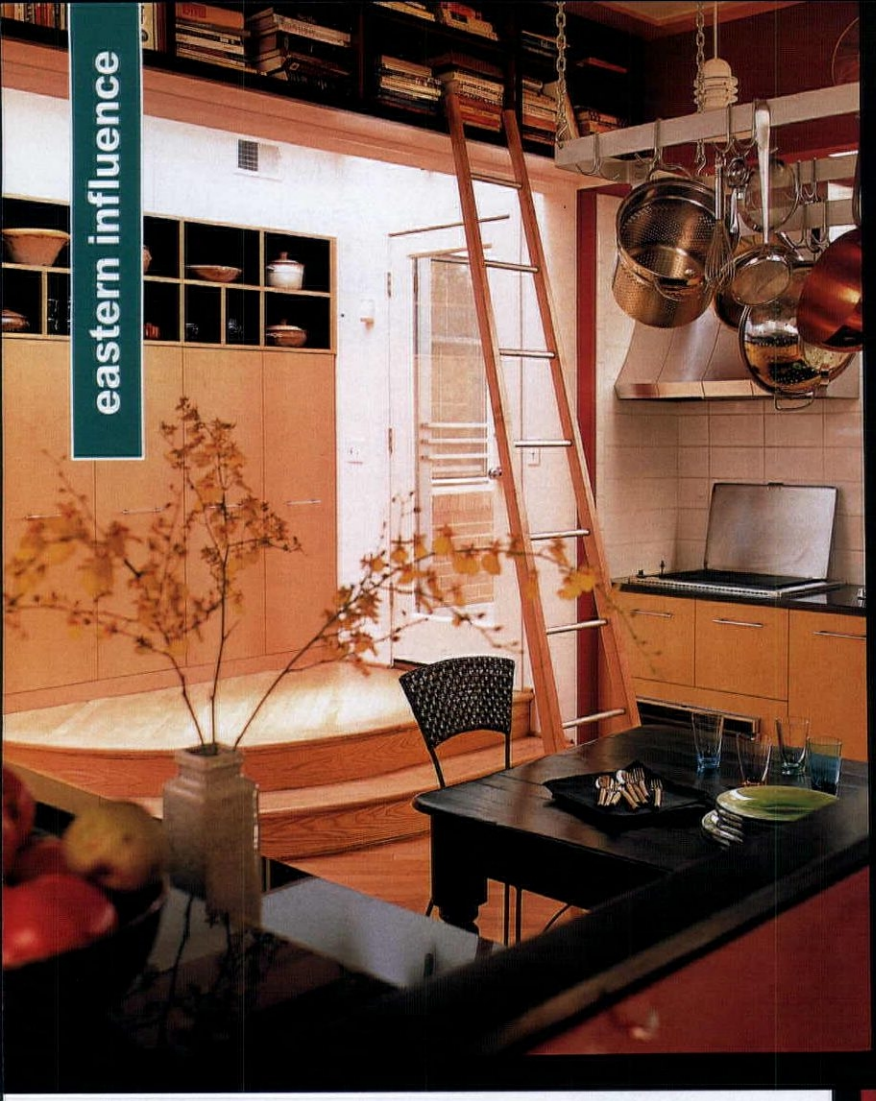
the challenge
a busy family

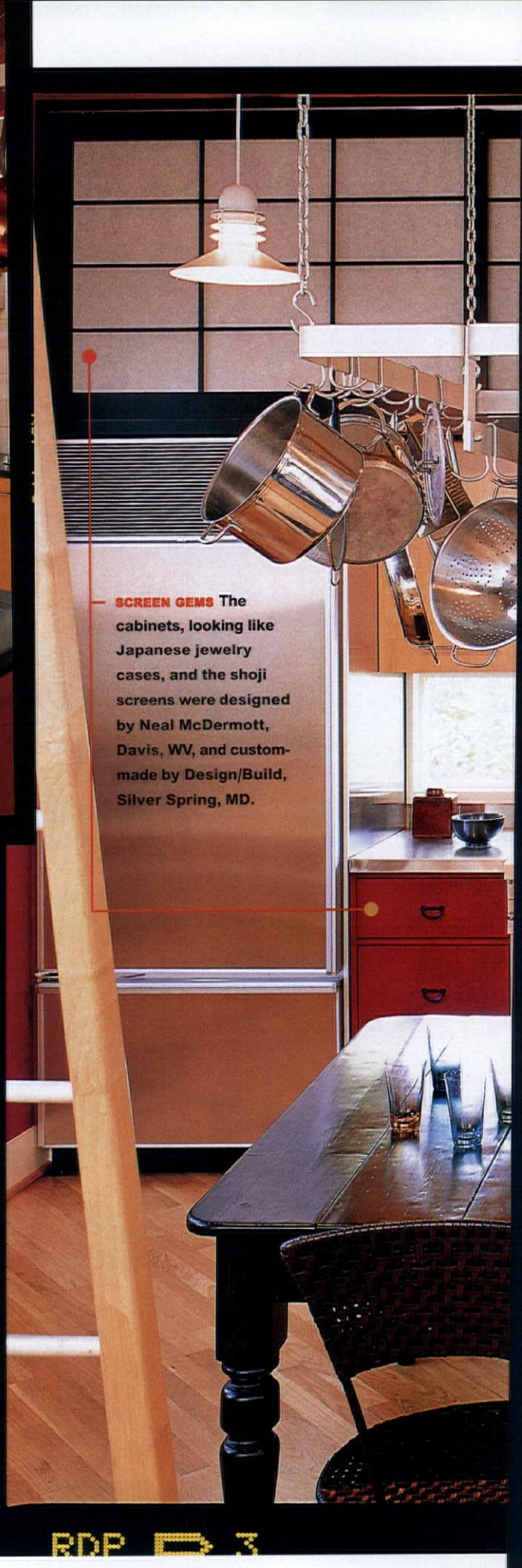
the solution
the unfitted kitchen

In his book *The Art of Kitchen Design,* English kitchen architect Johnny Grey begins with a simple premise: For most families, the kitchen is a social hub where there's more going on than just cooking. His solution is what he calls the "unfitted kitchen: a kitchen made with furniture."

Grey's design for this London family illustrates many of his ideas.

- **Get key activities** into the middle of the room. Grey used a central island that incorporates stove burners, work counters of varying heights, and a small appliance counter. Family members can pull up a barstool to the counter and talk to the cook (or give a hand with the chopping).
- **Make the room comfortable.** Set up a "perching place"—say, a sofa. Place a table nearby.
- **Where appropriate, use freestanding furniture** and let each piece serve its own function. Use a full-height curved cabinet rather than a hanging cupboard. The result is a more comfortable room without a loss of storage space.
- **For efficiency,** Grey placed a raised dishwasher next to the sink in an appliance deck under cupboards designed to hold everyday china. This way, the user can load and unload the dishwasher without taking any steps or bending over. And the dishwasher itself is camouflaged behind a painted wooden panel.
- **Vary materials** to give the room a "sense of furnishing over time." Grey loves to use different woods: a cupboard in maple and rippled aspen; the sink cabinet of American walnut and birch. He also uses stainless steel, patinated copper, and Cumbrian slate for cooktops.





SCREEN GEMS The cabinets, looking like Japanese jewelry cases, and the shoji screens were designed by Neal McDermott, Davis, WV, and custom-made by Design/Build, Silver Spring, MD.

the challenge a whimsical client
the solution develop an asian motif

"She's an extremely game client; the challenge is keeping up with all her different ideas," architect Winthrop Faulkner says of Barbara McConagha, the playwright who asked him to redo her kitchen in Bethesda, Maryland. Her first notion was to design it around a set of red Japanese jewelry cabinets that she had spotted in a store in New York. Faulkner used the idea to develop an Eastern theme for the room.

▶ **A cabinetmaker built cabinets** for the kitchen that resembled the jewelry cases. To give the illusion of miniature drawers, what looks like two tiny drawers is often one long one. The wood was coated with multiple layers of red-orange lacquer and then sealed. The hardware is imported from Japan.

▶ **To elaborate on the Asian motif,** Faulkner placed shoji screens above the stove area, and lit them from behind so that they glow. And the inside of each display shelf in a maple cabinet below the screens was painted black, for a shadow-box effect.

▶ **To house part of McConagha's** enormous book collection, Faulkner had bookcases, above, built just below the ceiling. They are accessible via a library ladder, which tapers at the top to resemble a giant pair of chopsticks.

PHOTOGRAPHED BY THIBAULT JEANSEN; PRODUCED BY NEWELL TURNER; STYLED BY ADAM GLASSMAN.



INTERNATIONAL CUISINE Gaggenau's pizza oven is compact enough to fit above the Asian-inspired red-lacquered cabinets.

LACQUERED UP The farmhouse table was painted black and polyurethaned for a finish that goes with the room's Eastern elements.

WORKING THE ANGLES The white-oak floor was laid on a diagonal to "make it more interesting," Faulkner says.

sources

> Thermador range
> Sub-Zero refrigerator
> Miele dishwasher
> Grohe fixtures
> For other sources, see back of book



TIN MAN To suit the old-fashioned look of the room, the architect installed a pressed-tin cornice and wall covering from W. F. Norman Corporation, Nevada, MO.

CUSTOM CABINETS Conte wanted cabinets with a Mogul arch inset pattern. Ross designed these, which were made by Wood Join Company, Wallkill, NY.

TOE WARMERS The floorboards, by Boen, Martinsville, VA, are specially made so they won't be damaged by the radiant heat installed beneath them.

sources

- Country Floors tiles
- Czech & Speake faucet, through Waterworks
- Vermont Soapstone sink
- Dualit toaster
- Waring blender
- For other sources, see back of book

11

the challenge a must-have cook's stove **the solution** build around it

Kristina Conte needed to rebuild the kitchen in her circa 1830 Colonial in Yorktown, New York, for practical reasons: her husband, Robert, uses a wheelchair and couldn't get through the narrow doorway. But it was a flight of fancy that inspired the room's design. "My husband really wanted a La Cornue stove," she says. "So we started with that."

The blue-porcelain-enameled, brass-handled La Cornue range is a massive piece of equipment. Almost five feet long and weighing about six hundred pounds, it has separate gas and electric ovens, since gas is better for bread and meat, and electric best for cakes. Here is how the range was accommodated into the design:

▶ **Designer Holly Ross** of Ossining, New York, moved the stove into the room, then built walls and cabinets around it. "It's not like any appliance that fits through a regular doorway," she says.

▶ **To suit the old-world look** of the stove and fit it into the decor of this antique house, everything in the kitchen was custom-made by top craftsmen, from the wood trim on windows to the pale-green cabinets with a Mogul arch design that Conte had noticed in an English magazine.

▶ **Old-fashioned details** like a pressed-tin cornice and wall covering and a soapstone sink complete the timeless appearance.

PHOTOGRAPHED BY ANTOINE BOOTZ; PRODUCED BY ANDREA REISFIELD; STYLED BY PAULA FOX.

the challenge curious customers **the solution** a kitchen table

BOTTOM: PHOTOGRAPHED BY MELANIE ACEVEDO; PRODUCED BY LORA ZARUBIN.

The kitchen at Charlie Trotter's restaurant in Chicago is a marvel of ergonomics, efficiency, and cleanliness—and anyone who wants to see it for herself need only book a table there. For the last ten years, Trotter, seen talking to customers, below, has invited customers to dine at what he calls the kitchen table, a ringside seat from which they can watch him at work with his eighteen-member staff. Customers are served a tasting menu of twelve to fourteen courses and can order a different wine with each one ($150 a person, wine not included). They also get a close look at the $750,000 kitchen renovation that Trotter designed and directed. Here's what they see:

- **Two customized** Bonnet ranges—one almost twelve feet long, the other nearly eight—with gas ovens that heat up to 670 degrees.
- **A mix** of incandescent and fluorescent lighting that casts natural light and prevents eyestrain.
- **A tinted aluminum ceiling** that reduces glare and cleans easily.
- **No trash.** It is concealed under counters in small bins that are emptied often. This prevents smells and makes the room look cleaner.
- **Glass cabinets.** With so much stainless steel in the room, having bottles of oils and spice jars visible "softens the workspace," Trotter says.

There are two sittings nightly at the kitchen table. Asked if it's distracting to have diners observing his every move, Trotter replies: "Are the fans at a Bulls game distracting to Michael Jordan?"

dining in



SUREFOOTED For safety, the terra-cotta floor tiles from American Olean, Dallas, have an antiskid finish.

CLEAR VIEW Trotter chose glass doors for cabinets so that spices and oils would be easy to find. He designed the cabinetry, which was made by A.D.E. Restaurant Services, Chicago.

PERFECT LIGHTING To give the room a naturally bright look, Trotter mixed incandescent and fluorescent lights. Sources, see back of book.

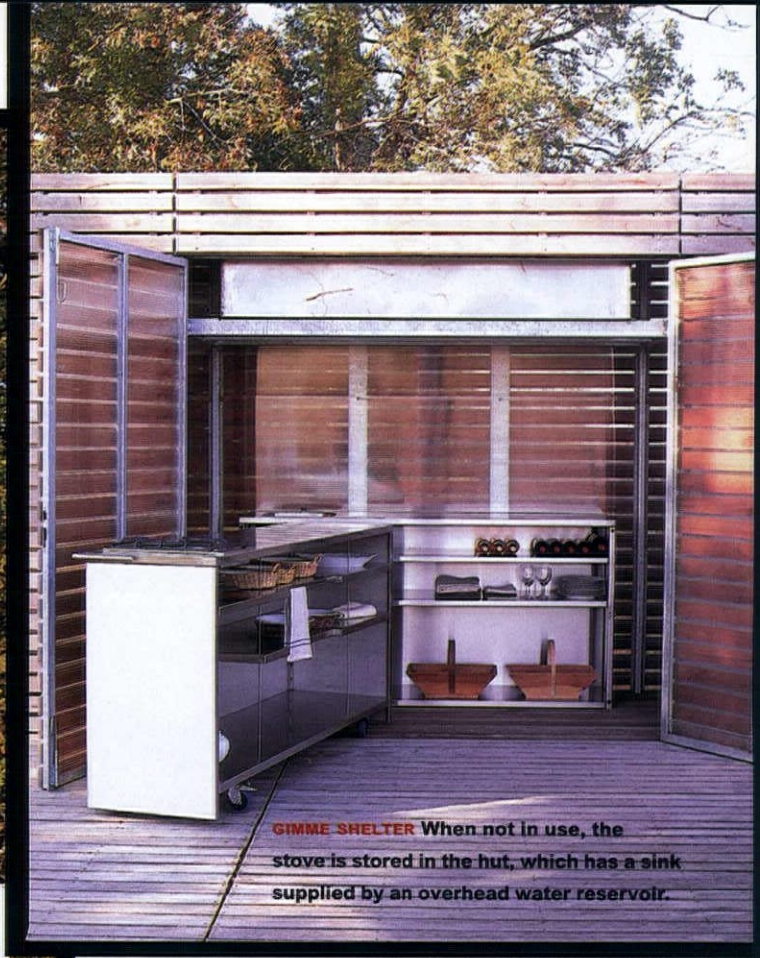


MEALS ON WHEELS Borie's outdoor stove is a professional burner housed in a stainless-steel cart he can wheel around the deck.

CONCRETE FACT Sixteen people can fit around the dining table, which is made of concrete so it can be left outside year-round.



OPEN AIR The galvanized- and stainless-steel hut has plastic louvered and wood slat walls that open to let in light and air.



GIMME SHELTER When not in use, the stove is stored in the hut, which has a sink supplied by an overhead water reservoir.

PHOTOGRAPHED BY MELANIE ACEVEDO; PRODUCED BY LORA ZARUBIN.

the challenge
hosting outdoor feasts

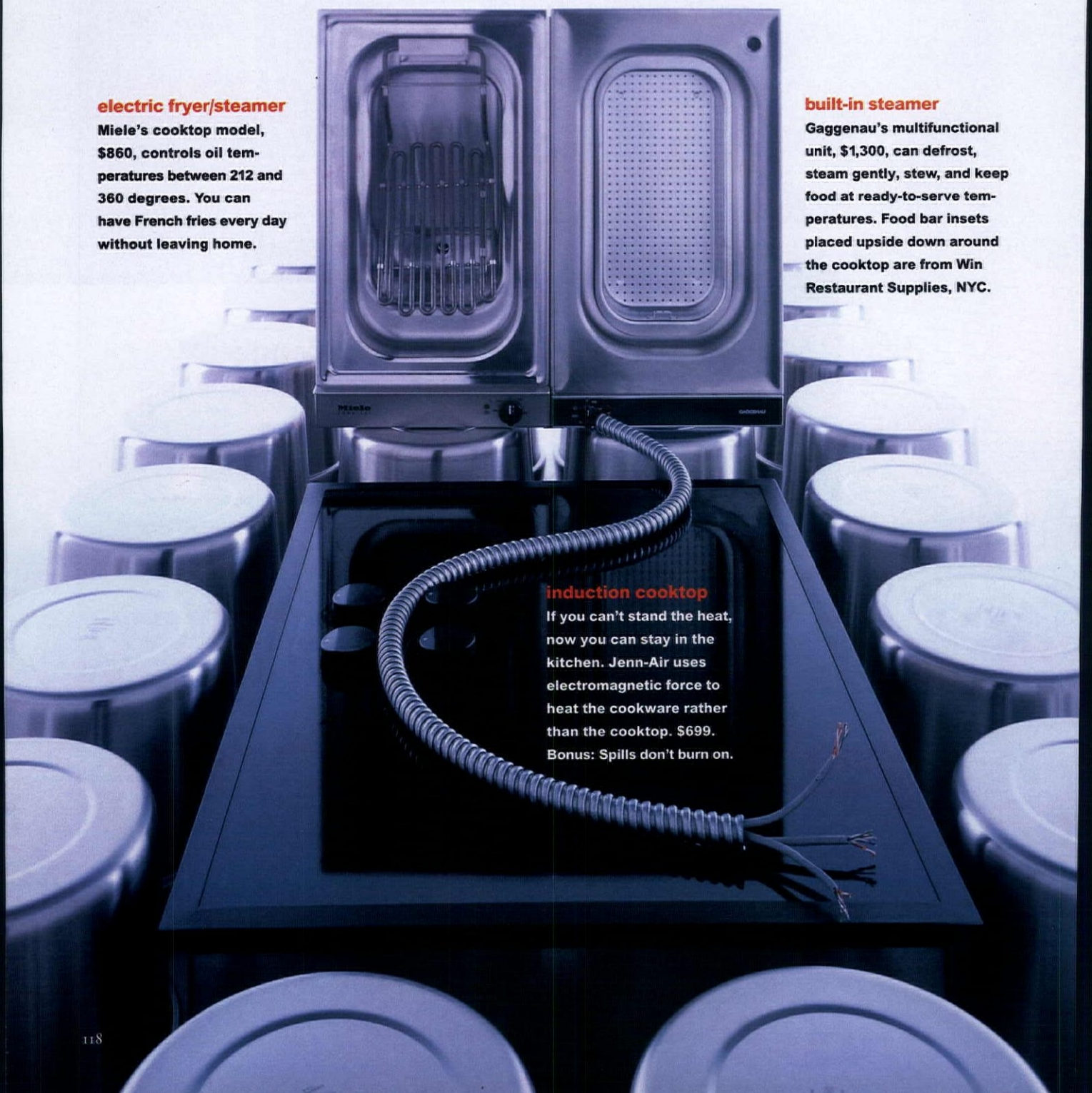
the solution
a movable kitchen

Bruno Borie loves to host dinner parties, perhaps not surprising for an owner of the Château Ducru-Beaucaillou, which includes a vineyard, and Lillet, a French company best known for its aperitifs. He also loves the Gironde, an estuary in the Bordeaux region of France, where he grew up and still lives. How to combine his two passions? With a kitchen that is literally mobile. Assisted by a young architecture student, Emilie Brochet, Borie came up with this plan:

- **His kitchen is a stove on wheels**. A gas tank powers a professional-size burner encased in a stainless-steel cart that also has shelves for storing plates, glasses, silverware, and condiments. Since Borie mainly sautés dishes, he finds that one burner is enough.
- **The stove is stored in a hut** that sits permanently on the deck.
- **A variation on American open-plan kitchens.** Now he can wheel his stove to the concrete table on his deck by the river and chat with his guests while he cooks.

the **new** ind

What's the **hot appliance?** A steam-injection oven, a titanium



electric fryer/steamer
Miele's cooktop model, $860, controls oil temperatures between 212 and 360 degrees. You can have French fries every day without leaving home.

built-in steamer
Gaggenau's multifunctional unit, $1,300, can defrost, steam gently, stew, and keep food at ready-to-serve temperatures. Food bar insets placed upside down around the cooktop are from Win Restaurant Supplies, NYC.

induction cooktop
If you can't stand the heat, now you can stay in the kitchen. Jenn-Air uses electromagnetic force to heat the cookware rather than the cooktop. $699. Bonus: Spills don't burn on.

ispensables

sink, a cooktop that's **cool to the touch . . .**



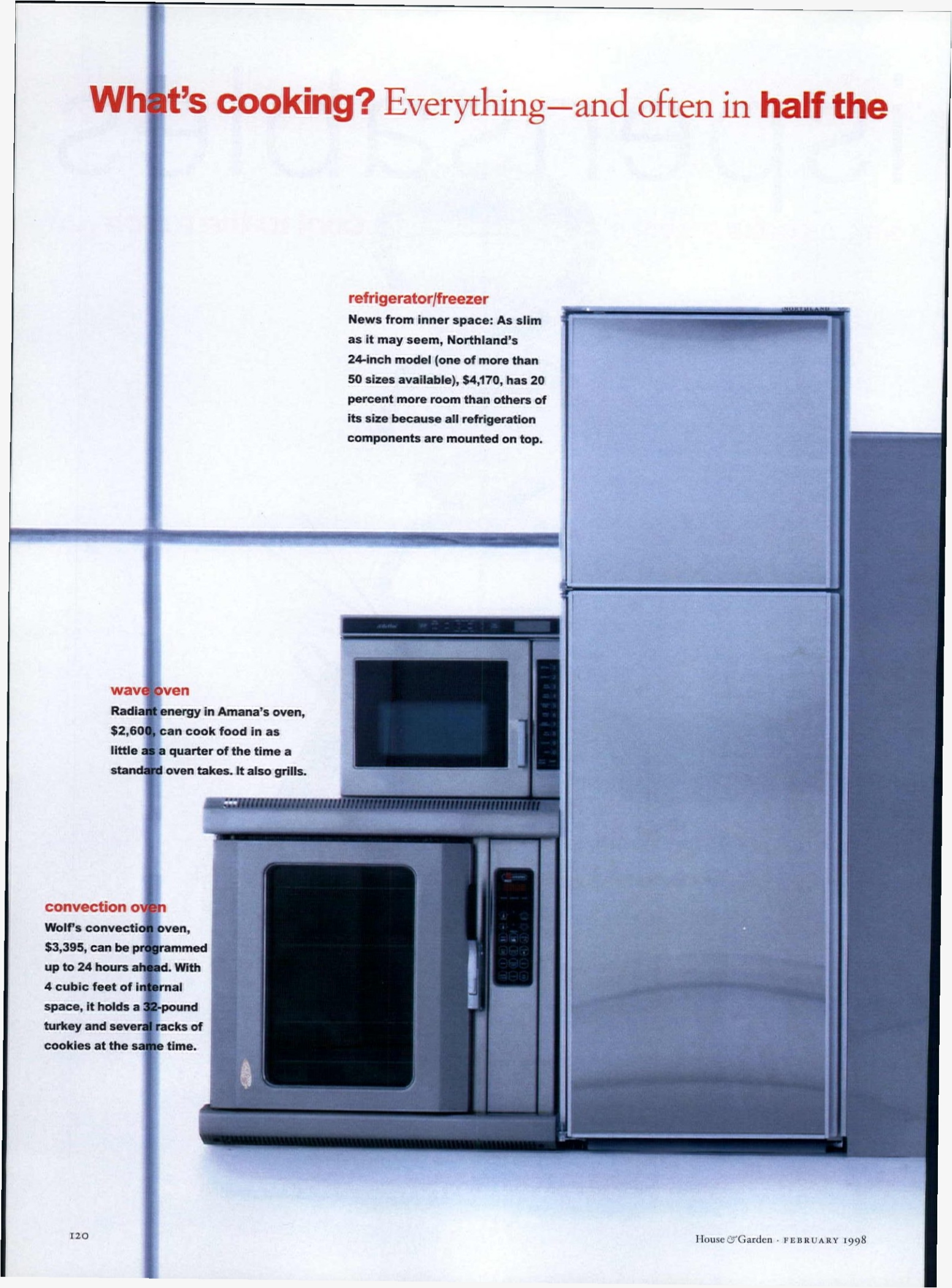
wok cooktop

Feeling fried? You can create a stir with Thermador's 30,000 BTU cooktop, $2,200, which comes with a 20-inch wok and lid. Stainless-steel bowls stacked behind the wok are from Win Restaurant Supplies.

PHOTOGRAPHED BY GREG DELVES PRODUCED BY NEWELL TURNER

STYLED BY JAMES GRIFFIN

What's cooking? Everything—and often in **half the**



refrigerator/freezer

News from inner space: As slim as it may seem, Northland's 24-inch model (one of more than 50 sizes available), $4,170, has 20 percent more room than others of its size because all refrigeration components are mounted on top.

wave oven

Radiant energy in Amana's oven, $2,600, can cook food in as little as a quarter of the time a standard oven takes. It also grills.

convection oven

Wolf's convection oven, $3,395, can be programmed up to 24 hours ahead. With 4 cubic feet of internal space, it holds a 32-pound turkey and several racks of cookies at the same time.

time you're used to. **High-tech** has never been so easy

water filter

GE's Reverse Osmosis Filtration System, $569, treats up to 18 gallons of water a day, removing 99 percent of sediment, lead, and sodium.

wine cooler

Chill! This cooler from Viking, $1,250, stores 50 bottles of red, white, and sparkling wines at three temperatures in the same unit.

convection/micro/thermo oven

Seven cooking modes in this Thermador, $2,300, do everything from broiling to micro-convection baking.

plus steam range

Modeled after a commercial oven, this Russell Range, $4,495, controls oven humidity with steam, so bread is crusty and cakes moist.

warming oven

Dacor's warming drawer, with automatic shut-off, keeps four dinner plates of food hot without drying the food out. Also good for proofing dough.



Suddenly, **home on the range** looks a lot like the Jetsons'



wood-burning oven

No room for a fireplace? Leave the cast-iron door open on Earthstone's ceramic oven, $2,400, and watch the flames. You can roast chestnuts, bake bread, and smoke fish through induction cooking. Pizza paddles are from Win Restaurant Supplies.

place. And we're throwing in **the silver kitchen sink**



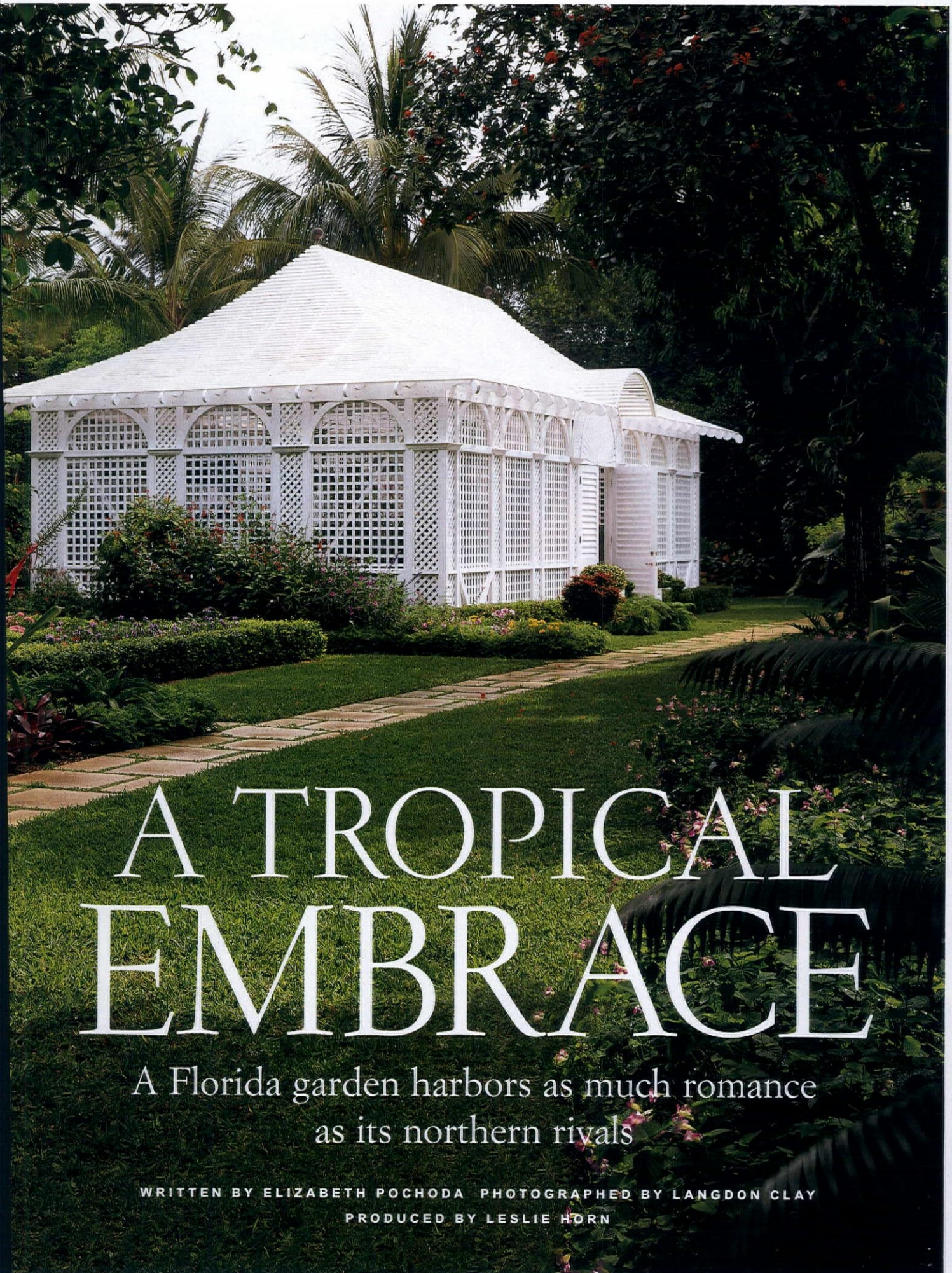
superba food waste disposer
Shhhh . . . With Whisper Quiet, this disposal, $239, has KitchenAid's highest level of sound isolation.

german silver sink
Give yourself a break with this sink, $4,200, made of German vermeil—an alloy of copper, zinc, and nickel. The metal is so soft that if you drop crystal or china in the sink, it may survive the impact.

titanium sink
Even if you're in hot water, you can operate in the black. This durable stainless-steel sink from Franke, $1,300, has a dark titanium finish. Sources, see back of book.



Kit and Bill Pannill's British colonial–style house inspired the design of the slat house built by Jacqueline Albarran. The coquina path leads past a bed of bromeliads on the left, dominated by an orange-flowered *Aechmea bracteata*. The bed on the right is filled with coromandel (*Asystasia gangetica*), a plant Kit praises as a "wonderful weed."



A TROPICAL EMBRACE

A Florida garden harbors as much romance as its northern rivals

WRITTEN BY ELIZABETH POCHODA PHOTOGRAPHED BY LANGDON CLAY
PRODUCED BY LESLIE HORN



The beguiling slat house is sturdy enough to keep orchids safe even in 130 m.p.h. winds. The collection includes cattleyas, vandas, dendrobiums, and oncidiums.



THE TALK AROUND Palm Beach—the gardening talk anyway—is all about Kit Pannill. For a town that's drawn to design on a grand scale, that's quite a tribute, since the Pannill garden aspires to nothing more grand than graciousness, albeit graciousness with a dash of adventure.

Like a willing seedling, Kit Pannill transplants well. She and her husband, Bill, have gardened as far north as Shelburne, Vermont, and they still maintain gardens in Roaring Gap, North Carolina, and in their native Virginia. But it's the Florida place—a little over an acre—that is Kit's masterwork. Bill's masterwork is another matter: He is a nationally known hybridizer of daffodils, and his base of operations is Virginia, where he has been known to win his share of prizes and accolades. Kit seems to be cutting a similar figure in Palm Beach.

No less a person than Morgan Dix Wheelock, head of the landscape-architecture firms Morgan Wheelock of Boston and Wheelock Sánchez & Maddux of Palm Beach, acknowledges that although he created the basic architecture of the Pannill garden, his paths, vistas, walls, and trellises "pale by comparison with her plants and plantings." He also willingly admits that she "knows more about tropicals than I do." Jorge A. Sánchez, a partner of Wheelock's who has lived in





The knot garden proves Kit Pannill's point that tropicals can be used to create the same effects prized in northern gardens. Here the hedge is jasmine, while the quartered beds are filled with pink pentas and blue tradescantias. In the center, a hyacinth bean clambers over a *tuteur*.



Classical details help delineate the different areas of the garden. Here, a wall of espaliered confederate jasmine is made to look as if it opens to the next garden room through an arched doorway.

the area since 1959 and designed gardens there for fifteen years, echoes this assessment. And Leta Austin Foster, the interior designer who devised the Pannills' picturesque slat house for their orchids and other tropicals, points to the subtle originality of Kit's plant compositions, praising her combinations of a wide variety of tropicals.

But what strikes everyone who knows the Pannill garden is its fluidity. "She is always composing," Wheelock says. "She never stops thinking, and her sensitivity to scale is impressive." Kit is a lot more modest. She admits that in coming to Florida she wasted no time mourning for herbaceous beds and changing seasons, because she realized that she could use tropicals to achieve the effects that northern gardeners prize—parterres, allées, mixed borders. And so she has, by dint of hard work and persistent experimentation. When her husband wonders where and when it will all end, Kit is blunt: "I am never going to be finished," she announces. And anyway, she points out in justification, "in Florida you can buy things and rip them up if they don't work out. It doesn't cost that much, unless you are putting in and ripping out big trees."

"Well, we've done that, too," Bill reminds her.

Even the slat house, which suggests a major commitment to orchids, undergoes changes in emphasis; you might, for instance, stop by one day and find a bonsai project under way there. And although Kit is aware of the structure's considerable charm, she resists suggestions that she use it to entertain. Her house and garden are perfectly suited for guests. The slat house is for the unfinished work of perpetual gardening.



The brick path surrounded by miniature mondo grass is Kit Pannill's design, inspired, she says, by a visit to Hawaii, where the ground cover is used extensively. A lilac-flowered Brazilian potato tree (*Solanum wrightii*) gracefully shades the way.

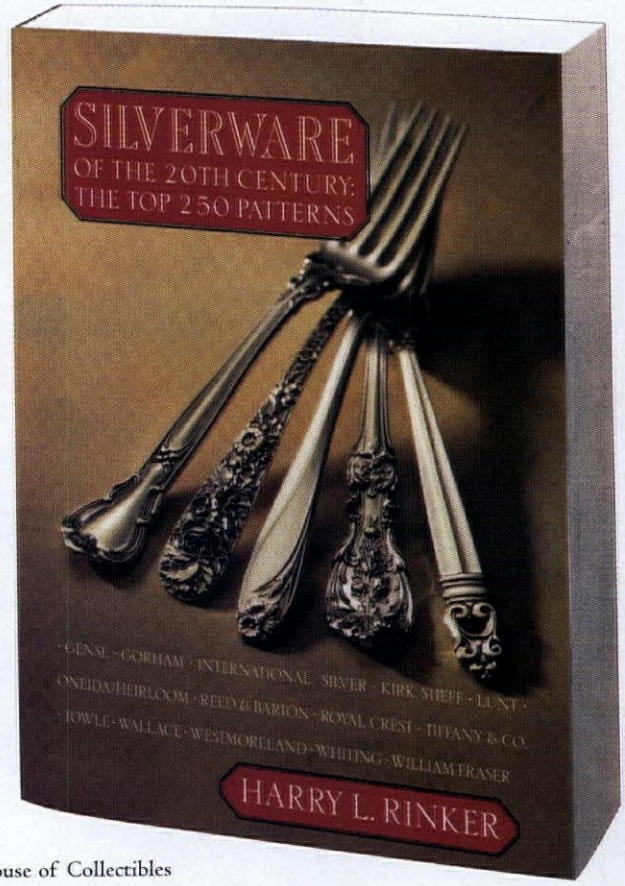
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19. Pozzi Wood Windows and Patio Doors: Pozzi Wood Windows and Patio Doors are handcrafted in Bend, OR. For more information and a free product catalog, call 800-257-9663.

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Kitchen, Bed & Bath

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24. Canac Kitchens: Amazing new kitchen ideas...terrific tips...expert advice...and more! Canac's full-color *Kitchen Planner* is the ultimate guide for creating the kitchen you've always wanted. Easy to read and loaded with pictures, Canac's exciting new *Kitchen Planner* covers it all. To order, please send your name and address along with a $5 check (payable to Canac Kitchens) to: Canac Kitchen Planner, 360 John Street, Thornhill, ON, Canada L3T 3M9.

25. Christians: Handmade in England–this famous manufacturer offers five classic styles that carry through their range of luxury kitchens, bedrooms, bathrooms and studies. The *Christians Book of Furniture* has received international acclaim. Available now $15.

26. Christopher Peacock Kitchens, Inc. Hand-made in the United States, the very best in fitted furniture for the home. Unlike mass produced cabinet ranges of today, each piece of cabinetry is made individually to fit your home. Brochure $10.

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28. Dynasty Range: Dynasty's new Domestic Chef line fits perfectly (front to back) with all standard kitchen cabinets, in widths of 30", 36", 48", and 60", with convection ovens standard. Ideal for replacing existing ranges, remodeling and new construction.

29. Franke, Inc.: Innovative international manufacturer of highest-quality sink systems, faucets, custom accessories, water filtration and dispensing systems. Full-color 36-page catalog. Free.

30. Gaggenau USA Corp.: Our beautiful color catalog takes you through our complete line of European-designed custom built-in appliances for the Kitchen of a New Era. Call us at 800-929-1125 or visit us at www.Gaggenau.com. $5.

31. Grohë, Inc.: Excellence in showerheads, kitchen and lavatory faucets, thermostatic and pressure balance valves for tub/shower installations. European styling, quality material, and state-of-the-art engineering is the hallmark of Grohë.

32. Jenn-Air: Jenn-Air offers a full-line of innovative kitchen appliances under four sophisticated banners: the sleek, integrated Expressions® collection; the high-performance, stainless steel Pro-Style™ line; the stylish Designer line and the stunning Blue Creek™ line. For more information about any of Jenn-Air's full line of upscale kitchen appliances, call 800-JENN-AIR or visit our Web site at www.jennair.com.

33. KitchenAid®: KitchenAid offers a complete line of thoughtfully designed appliances, including a new dishwasher with stainless steel interior, refrigerators, cooktops, built-in ovens, ranges, clothes washers, dryers, and more. For more free information and the nearest KitchenAid dealer call, 800-422-1230 or visit us on the Web at www.KitchenAid.com.

34. Kohler Bath & Kitchen Ideas: A complete set of full-color product catalogs covering baths and whirlpools, showers and lavatories, toilets and bidets, kitchen and entertainment sinks, faucets, and accessories. 800-4-KOHLER, ext. KR2. Kohler Co. $8. www.kohlerco.com.

35. Newport Brass: Details make the difference with Newport Brass faucets and fittings. Over 21 different design series and 31 finishes.

36. Phylrich International: For four decades, creating plumbing fixtures and hardware for fine homes. 122 completely coordinated series which are available in 17 hand-polished finishes. All products are covered by a lifetime warranty. Free.

37. Plain & Fancy Custom Cabinetry: Our inviting full-color catalog takes you through a wide range of exciting and beautiful ideas for kitchens, baths, and furniture for any room in the home. Features a helpful planning guide. Available east of the Mississippi only. $10.

38. Poggenpohl U.S., Inc®.: World-renowned European kitchen and bath cabinetry manufacturer offers a large variety of front styles, in wood, lacquer, and laminates, ranging from traditional design to avant-garde. For your comprehensive literature package, please send $15 or call 800-987-0553.

39. Rutt Custom Cabinetry: Rutt's new *Design Folio* will inspire your creativity. Filled with classic styles and design concepts for virtually every room in your home. The only American cabinet maker who will design, cut, fit, and finish to your specifications.

40. Sealy: Your home should have at least one masterpiece. Make yours a Sealy Posturepedic® Sleep System.You'll appreciate it's value the longer you have it. For more information, visit our Website at www.sealy.com

41. SieMatic Corporation: *The SieMatic Kitchen Book* is 152 large-format pages of exciting design ideas featuring SieMatic's internationally known line of cabinets and accessories. $19.95.

42. Thermador: Learn why Thermador has become the brand of choice for so many discriminating cooking enthusiasts. Our color brochures offer you a wide range of options to meet your specific kitchen requirements. Call 800-656-9226, ext. 42

43. TOTO USA: The world's largest plumbing manufacturer is reinventing the genre with its water saving 1.6 gpf Prominence toilet–rated as having the most powerful, quiet and efficient flush–and featuring a remote-controlled Zoë seat with built-in bidetlike washlet, warmer, and deodorizer. Unequaled performance, pioneering design.

44. Wm Ohs, Inc.: Exquisite Old-World kitchens bringing the sophistication and spirit of traditional Europe into the premium American kitchen. Elegant, warm, furniture-like. Twenty-four-page color brochure, $5.

45. Wolf Range: The Gourmet Series–the newest star in Wolf Range Company's galaxy of commercial-quality cooking equipment, the 36" range is an ideal upgrade for at-home chefs who are remodeling the kitchen or building a new home. For information, call 800-366-9653.

46. Wood-Mode Cabinetry: A beautiful 16-page brochure answers questions about cabinetry and illustrates many of the door styles, finishes and special-purpose features in the Wood-Mode line. Call 800-635-7500.

47. Please send me all the free items in this category.

Textiles

48. Donghia: Donghia's elegant and strikingly handsome collections of upholstered furniture, textiles, tables, and related accessories are well known for their signature styling, blending classic with modern lines, the familiar with the unexpected, and an unusual use of texture and color sensibility. Send $3 for a brochure.

Open house

THE TIME OF HIS LIFE

Baume & Mercier and House & Garden announce the winner of the "What Can Last a Lifetime" Contest

In our June issue, Baume & Mercier and *House & Garden* asked our readers to share their thoughts on "what can last a lifetime." The answers were as varied as the individuals who wrote them — an antique clock discovered at a roadside flea market; a dog-eared letter from a loved one; a classic Isaac Mizrahi cocktail dress suitable for almost any occasion.

The selected entry, however, was about a beloved — but clockless 1953 red MG. Its owner, Richard Harris, received a Baume & Mercier Hampton Collection stainless steel watch for his winning entry.

Pictured below: Michael Marcotte of Henry Kay Jewelers, in Chicago, Illinois, presents Richard Harris with his Baume & Mercier Hampton Collection stainless steel watch.



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House & Garden



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Tiles—A Refined Selection Inc. **Targetti lighting,** G. L. Lites On, NYC. 212-534-6363. **Franke sink** and **Hansa fixtures,** Kevin Harrington Plumbing & Heating Inc., Southampton, NY. 516-283-8103. **Pages 94-95,** Don Simon, Newark, NJ. 973-344-8658. Brian G. Lever, Amagansett, NY. 516-329-1258. John Hummel Custom Builders, East Hampton, NY. 516-324-5644. **Carpet in master bedroom,** Christine Van Der Hurd. **Halo lights,** Lightforms. **Americh tub** and **Hansgrohe fixtures,** Kevin Harrington Plumbing & Heating. **Bathroom tiles,** Tiles—A Refined Selection Inc. **Cable lighting in bathroom,** Lighting Collaborative, NYC. 212-627-5330. Available through architects and designers. **Nelson bench,** Palazzetti, NYC. 212-832-1199. **Natural Ribs carpet,** Stark, NYC, 212-752-9000. Available through architects and designers. **Bed linens,** Portico. 888-759-5616.

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All fabrics available through Osborne & Little, NYC. 212-751-3333. Available through architects and designers. Felicitous, London. 44-171-243-4050. **Pages 96-97, Table,** Paul Clifford, London. 44-181-871-3661. **Pages 98-99,** Succession, London. 44-171-727-0580. **Mark Brazier Jones table,** Themes & Variations, London. 44-171-727-5531. **Pages 100-101,** McKinney & Co., London. 44-171-727-5531. **Pages 102-103, Cooktops, oven,** and **refrigerator,** Atag, Somerset, England. 44-127-587-7301. Bulthaup, L. A., CA. 310-288-3875. Mary Fox Linton, London. 44-171-622-0920. Available through architects and designers.



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Cuoricino violet vase, $775, Salviati, NYC. 212-725-4361. Cowtan & Tout, NYC. 212-657-6900. Available through architects and designers. Lalique, 800-993-2580. Porthault Linens, Inc., NYC. 212-668-1660. Sean Johnson through Dennis Miller, NYC. 212-355-4550.

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—PRODUCED BY LIEZEL MUNEZ

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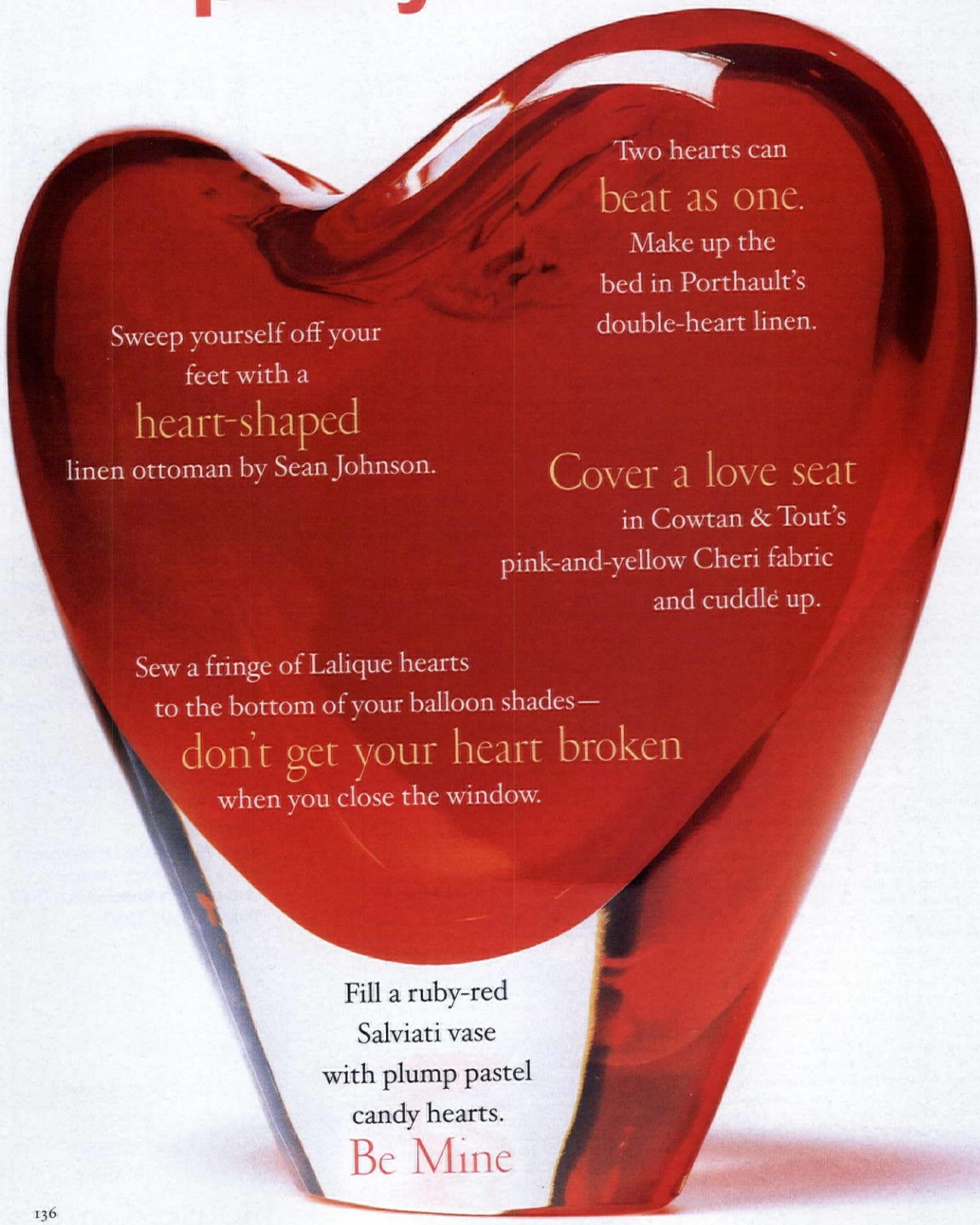
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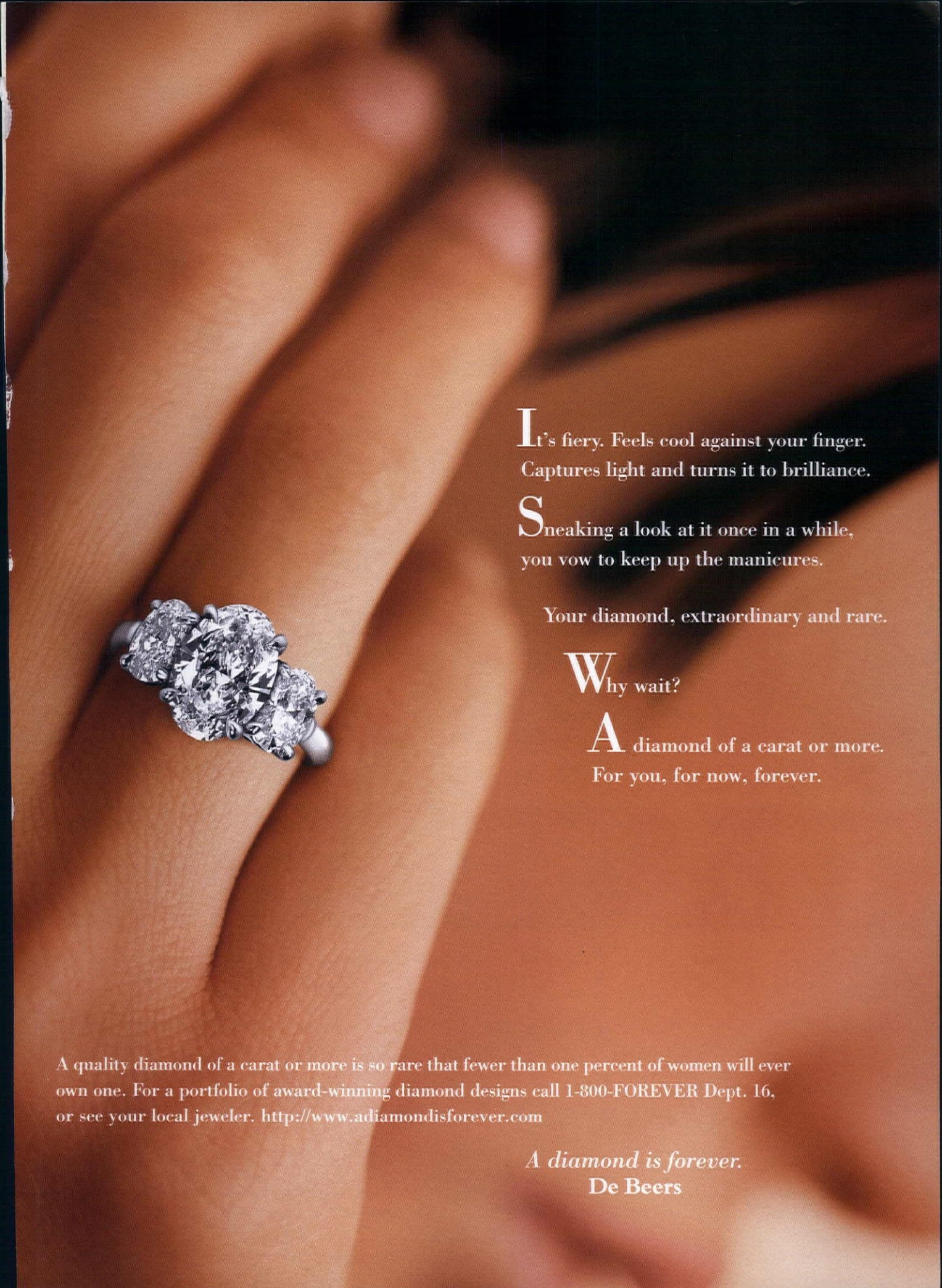
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